BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC PROGRAMS

## 1983-84

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

NATAUSHA NOBLE, *piano*
RUXTON NOBLE, *piano*
NATALYA NOBLE, *piano*
RYUN NOBLE, *piano*

Students of Harvey Rich

in

PREPARATORY RECITAL

7:00 p.m.
Saturday, September 10, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Prelude in F Major, BWV 927, from the
*Clavierbüchlein für W. F. Bach*.....Johann Sebastian Bach
(1685-1750)

Invention in B-flat Major, BWV 785.....Johann Sebastian Bach

Selections from *Album for the Young*, op.68.....Robert Schumann
(1810-1856)

The Happy Farmer, Returning from Work
Chorale: Rejoice, O My Soul
Wild Horseman

Toccata: Prelude and Theme with Variations,
op. 40, no. 1.....Dmitry Borisovich Kabalevsky
(1904- )

Natausha Noble

II

Prelude in E Major, BWV 937, from
*Sechs kleine Präludien*.....Johann Sebastian Bach

Invention in A Minor, BWV 784.....Johann Sebastian Bach

Andante sostenuto, op. 72, no. 2.....Felix Mendelssohn
(1809-1847)

Hungarian Etude in A Minor, op. 39, no. 12.....Edward MacDowell
(1860-1908)

Ruxton Noble

III

Sonata No. 2 in E-flat Major for Flute and Harpsichord,
BWV 1031.....Johann Sebastian Bach

Siciliano

Symphony No. 3.....Franz Schubert--Olson
(1797-1828)

Menuetto and Trio

Overture to *Carmen*.....Georges Bizet--Sartorio
(1838-1875)

Natausha and Ruxton Noble

IV

Theme from *Chariots of Fire*.....Vangelis--Coates

If I Should Love Again.....Barry Manilow

Rhapsody in Blue.....George Gershwin--Levine
(1898-1937)

Natausha and Ruxton Noble

V

Pastorale in D Major.....Melvin Stecher and Norman Horowitz

Capriccio in B-flat Major.....Melvin Stecher and Norman Horowitz

A Friendly Face, from *The Small One*.....Richard Rich

Tomorrow, from *Annie*.....Charles Strouse--Simon

Matchmaker, from *Fiddler on the Roof*.....Jerry Bock--Warwick

Natalya and Ryun Noble
Natausha and Ruxton Noble

VI

You Light Up My Life.....Joe Brooks--Schultz

If.....David Gates--Schultz

Show Me, from *My Fair Lady*.....Frederick Loewe--Rittman
(1904- )

Natausha and Ruxton Noble

VII

A Poor Wayfaring Man of Grief.....Arr. by Laurence Lyon

O My Father.....Arr. by Richard Rich

Love at Home.....Arr. by Richard Rich

Natausha and Ruxton Noble

VIII

Concerto No. 8 in C Major, K. 246.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto

Natausha Noble

IX

Concerto in D Major, Hob. XVIII/11.....Joseph Haydn
(1732-1809)

Vivace

Ruxton Noble

A reception and buffet will be held in Room E-400 following the program.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

## UTAH SYMPHONY

Joseph Silverstein, *Artistic Director*

Joseph Silverstein, *Conductor and Violin*

8:00 p.m.
Tuesday, September 13, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

The Lark Ascending, Romance for Violin and Orchestra ..... Ralph Vaughan Williams (1872–1958)

Violin Concerto No. 4 in D Major, K.218 ..... Wolfgang Amadeus Mozart (1756–1791)

Allegro
Andante cantabile
Rondo: Andante grazioso—Allegro ma non troppo

Symphony No. 1 in C Minor, op. 68 ..... Johannes Brahms (1833–1897)

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Allegro non troppo, ma con brio

**THE LARK ASCENDING, Romance for Violin and Orchestra**
**Ralph Vaughan Williams (1872–1958)**

The George Meredith poem of the same name is printed on the fly-leaf of the score:

*He rises and begins to round,*
*He drops the silver chain of sound,*
*Of many links without a break,*
*In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,*
*'Tis love of earth that he instils,*
*And ever winging up and up,*
*Our valley is his golden cup,*
*And he the wine which overflows*
*To lift us with him as he goes.*

*Till lost on his aerial rings*
*In light, and then the fancy sings.*

* * * * * *

This lovely, lyrical work for violin solo and orchestra was published in 1925. It was first performed by the Utah Symphony in 1968, Oscar Chausaw, violinist. It was also recorded by *Vanguard.* Since the Utah Symphony's 1966 Summer European Tour Maestro Abravanel focused considerable attention on Ralph Vaughan Williams, whose Sixth Symphony was featured by the orchestra on its tour.

The composer's widow remained in the concert hall for hours for that now famous "delayed" concert in London—remained and cheered!

* * * * * *

The *Lark* is an unpretentious piece scored for strings, woodwinds in pairs (except for one oboe only), two horns, and triangle. Absent are brass and percussion. And the strings are muted for the first half of the piece.

Following a soft two-bar introduction, the solo violin enters in a *cadenza*-like introductory passage. The principal theme is then taken up by solo violin and string accompaniment in the typically English harmonies of Vaughan Williams. Woodwind solo passages are heard; the entire ensemble enters, swells and fades; and the solo violin is heard again *pianissimo.*

Then follows an *allegretto* in 2/4 time in contrast to the preceding 6/8. Then a return to the 6/8, this time briefly, *animato* and *forte.* The violin solo takes the spotlight in a *tranquillo* section to *pianissimo accompaniment, alternately, of strings and winds. Then the earlier allegretto* tune returns in solo violin with counter-melody in clarinet.

Finally, the original 6/8 tempo returns with the ensemble joining the soloist in the original theme. The last few moments of the piece are for violin solo alone as The Lark "ascends."

Vaughan Williams was born in Down Ampney, in Gloucester, England, on October 12, 1872. His musical education took place at the Royal College of Music, where his teachers included Parry and Stanford; it continued in Germany with Max Bruch; and for eight months in 1908 it was concluded with Ravel. Not until his imagination was fired through contact with English folk music of the Tudor period did Vaughan Williams reveal importance as a composer; the first work in a national vein was the first *Norfolk Rhapsody,* written in 1906.

In 1907 there took place the first public performance of one of his works when his *Towards an Unknown Region* was performed at the Leeds Festival.

His brief study with Ravel strengthened

his technique, but did not alter his style, which remained national. With works like the song cycle *On Wenlock Edge* and the *Fantasia on a Theme by Thomas Tallis,* written in 1908 and 1910 respectively, his style became crystalized.

During World War I, Vaughan Williams served first in the Military Corps, then at the front as an artillery lieutenant. The war ended. He joined the faculty of the Royal College of Music, where he taught until his death.

In 1922 he visited the United States to conduct at the Norfolk Festival. His stature as a composer grew formidably after World War I. In 1925 he received the Order of Merit. He paid his third visit to the United States in 1954. He died in London on August 26, 1954.

His Sixth Symphony was the featured work on the Utah Symphony's 1966 Summer Tour of Europe and was subsequently recorded under Abravanel's baton for *Vanguard Records.* Last June saw the release of another Vaughan Williams-Utah Symphony album, which included *Fantasia on Greensleeves, Flos Campi,* and *Fantasia on a Theme of Thomas Tallis.*

## VIOLIN CONCERTO NO. 4 in D MAJOR, K.218
### Wolfgang Amadeus Mozart (1756–1791)

Everyone knows Mozart as one of the great keyboard artists of his day. Few realize, however, that he also played the violin as a child. On his tour of 1763 he performed publicly on the violin. His father, Leopold, was a violinist of some renown. He encouraged young Wolfgang to pursue his study of the stringed instrument:

"You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe!" Leopold urged his son.

Mozart, however, disliked playing the violin, especially when it was required as one of his duties at Court. Better that he should devote his few short years to creative composition, for therein lay his greatest gift.

In all, Mozart wrote six violin concertos. A seventh has been discovered by a researcher, but there is considerable doubt as to its authenticity. Five were composed during one year (1775) at Salzburg. Instrumentation is the same for all five of these: two oboes, two horns, and strings. It is possible that the composer wrote them originally for his own use.

The five "Salzburg" concertos are in no way minor works, as some Mozart critics have contended. Strangely enough, however, all five make only modest demands on what is called "virtuosity," being in this respect far less ambitious than Mozart's own divertimenti. Mozart biographer Alfred Einstein suggests that their lack of virtuosity "must certainly have made Paganini smile."

* * * * * *

The D Major Concerto heard tonight was written in October 1775. Together with Concertos No. 3 and 5 on either side of it, the D Major (No. 4) represents what Einstein terms "a miraculous fact at this stage of Mozart's development"—so excellent is their musical quality compared to the preceding Concerto in G.

"The D Major Concerto is more sensuous in sonority, and this quality springs not only from the choice of the more brilliant key, but also from the nature of the model Mozart undoubtedly had in mind. This model is the Violin Concerto in the same key of Boccherini, written about ten years earlier; the two works have almost the same structure and their thematic relations are palpable," writes Einstein.

"The *Andante cantabile* is in reality an uninterrupted song for the violin, and an avowal of love. The *Rondo* combines Italian and French elements, in that, as in the third concerto, it interpolates little humorous episodes containing references familiar to its listeners: a *gavotte* and a *musette* mentioned several times in the Mozart correspondence as being of Strassburg.

"This Concerto too ends in a *pianissimo* whisper. It is a work of the spirit, not one intended to have a great effect" is Einstein's conclusion.

## SYMPHONY NO. 1 in C MINOR, op. 68
### Johannes Brahms (1833–1897)

Brahms was forty-three years of age when he completed the Symphony in C Minor, but he had been working on it for nearly twenty years. Since he had mastered all the smaller forms by the time he undertook this first symphony, he came to his task well prepared. Sketches for an earlier symphony he was working on as early as 1854 finally were transformed into the first movement of the Piano Concerto, opus 15. There is little doubt that his C Minor Symphony is the world's greatest *First Symphony.*

Its beginnings go back to Brahms's earlier years. It seems evident from historical accounts that Clara Schumann had heard the first movement as early as 1862. Brahms was a protegé of Robert Schumann, who launched the youth on his musical career with an article in his *New Journal of Music* which eulogized Brahms as a champion of "New Paths."

* * * * * *

Although there are evidences that Brahms began working on material for a first symphony in the early 1860s, he didn't complete it until 1876. During his earlier years, according to Karl Geiringer, Brahms "had not felt sufficiently mature to reconcile the opposing forces of this tempestuous work, and fourteen years had to pass before he considered himself equal to his great task. The result fully justified him; for apart from the technical mastery of the definitive version, Brahms could hardly have risen to the hymnal exaltation of the Finale before the inner changes which he had experienced during the past few years."

* * * * * *

The first performance took place on November 4, 1876 and met with considerable, though not great, success. This opus remained to be popularized by one of the great conductors of that era, Hans von Bülow, formerly an ardent follower of the rival Wagnerian camp who deserted for good cause: his wife, Cosima, left him in order to marry von Bülow's best friend, Richard Wagner. He then became one of Brahms's closest friends and most ardent admirers, conducting and promoting Brahms throughout the continent.

It was the same von Bülow who coined the phrase, *The Three B's—Bach, Beethoven and Brahms.* It was he, as well, who termed Brahms's *First* and *Second Symphonies* as the *Tenth* and *Eleventh* to express their kinship with Beethoven's nine.

* * * * * *

Although Brahms wrote much of the first movement of this symphony in 1862, he left the major part of the composition to the years 1874–76. At that time he added a slow introduction to the first movement, and composed the remaining three movements.

Commentators delight in pointing out the obvious resemblance of thematic material from the last movements of this to Beethoven's *Ninth.* The affinity between the two composers' works, as

advanced by Geiringer, is not limited to this slight similarity:

"Brahms' close affinity with Beethoven, especially with the two symphonies in minor keys," can hardly be overlooked in this work. "This affinity," he writes, "is not limited to the slight resemblance, often over-emphasized, of the theme of Brahms' Finale to the *Hymn of Joy* in the Ninth Symphony; nor does it consist in the intensity and subtlety of the musical elaboration alone, but rather in the similarity of the poetic content. The fundamental theme of human strife and creative impulse, the eternal motto *per aspera ad astra* has inspired Brahms's *First* and Beethoven's *Fifth* and *Ninth* Symphonies. The mood of the gloomy, painfully struggling first movement recalls the years, so full of conflict, before Schumann's death, while the dark, lowering, sometimes almost over-abundant instrumentation reminds us of the D minor Concerto.

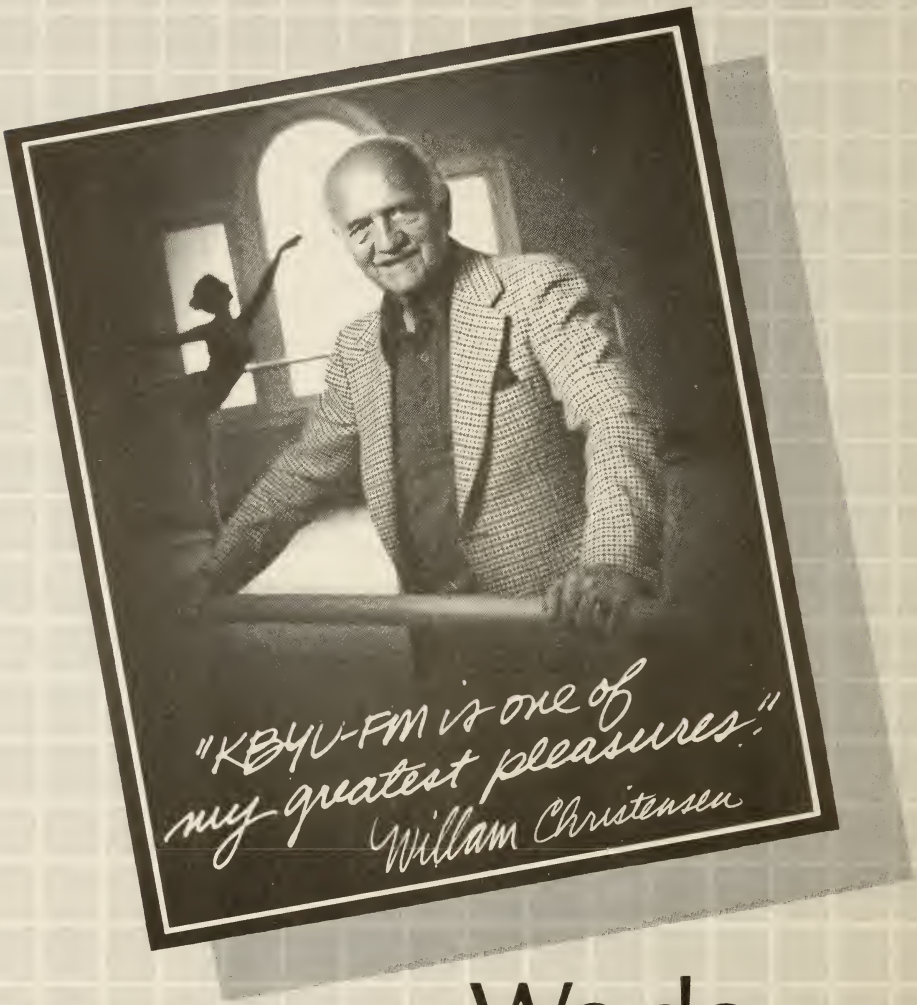
"The rare art of the thematic treatment, however, clearly points to the maturer years of the master, during which the work received its final form. This movement is dominated by a *Leitmotiv,* a sort of motto, which plays an important part in the Introduction, supplies counterpoint to the main subject, and is the leading figure in the second subject, and the development. The motive appears again and again in different places and in different forms, and helps to give the whole movement its perfect homogeneity," Geiringer continues.

Of the next two movements, "they are lighter and shorter; indeed, Hermann Levi thought them more suitable for a serenade than for a symphony so largely planned." This opinion would seem to be justified by the delicate instrumentation of the second movement, with its oboe and violin solo, and by the graceful *Allegretto,* which seems to smile through its tears. On the other hand, it must not be overlooked that these two movements provide the indispensable moments of relief in the dramatic action of the whole composition.

"For not only the first movement, but the beginning of the Finale, conjures up a vision of a gloomy Inferno. Everything seems to be hastening towards a catastrophe, until suddenly a horn solo sounds a message of salvation. Then the broadly flowering hymnlike *Allegro* proclaims its triumph over all fear and pain," concludes the Brahms biographer.

—Program notes supplied by the Utah Symphony

# Ever try to please a master of the arts?




# We do daily.

## Classical 88

K B Y U - F M

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MARY A. SHAMBAUGH, *percussion*

Student of Harrison Powley

Assisted by:

John Chamberlain, *marimba, snare drum*
Judi Shiyomura, *flute*
Dan Perkins, *piano*

in

SENIOR RECITAL

8:00 p.m.
Wednesday, September 14, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Timpani and Piano.....Anthony Cirone
(1941- )

Bit O' Rhythm.....Harry Bruer
(1908- )

Jesu, Joy of Man's Desiring.....Johann Sebastian Bach--Moore
(1685-1750)

Mr. Chamberlain, *second marimba*

Sonata for Marimba and Piano.....Peter Tanner

Allegro con brio

Variations for Flute and Percussion.....David L. Lambert

Theme
Fanfare
Lullaby
Armenian Dance

Miss Shiyomura, *flute*

Dialogue for Snare Drum and Timpani.....Garwood Whaley

Mr. Chamberlain, *snare drum*

Stamina.....Mitchell Markovich
(1950- )

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ROBERT PETERSON, *trumpet*

Student of David Blackinton

Assisted by:

Max Buhler, *piano*
Richard Morgan, *piano*
Malcom Litchfield, *organ*
Bryan Fields, *second trumpet*

in

SOPHOMORE RECITAL

8:00 p.m.
Thursday, September 15, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Canonic Sonata No. 1.....Georg Philipp Telemann
(1681-1767)

Allegro

Mr. Fields, *second trumpet*

Concerto in D Major.....Giuseppe Torelli--Nielsen
(1658-1709)

Allegro
Adagio--Presto--Adagio
Allegro

Mr. Litchfield, *organ*

Concerto for Trumpet in E-flat Major.....Johann Nepomuk Hummel
(1778-1837)

Allegro
Adagio
Rondo

Mr. Buhler, *piano*

INTERMISSION

The Eliza R. Snow Medley (1978).....Arr. Morgan--Peterson

Mr. Morgan, *piano*

Intrada.....Arthur Honegger
(1892-1955)

Mr. Buhler, *piano*

THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

Kelvin Smith, *organ*

September 20, 1983

12:10 p.m.

Choral Prelude on A mighty fortress is our God.....Johann Sebastian Bach (1685-1750)

Two Choral Preludes.....Flor Peeters

How Brightly Shines the Morning Star
O God, Thou Faithful God

Piece Héroïque.....César Franck (1822-1890)

Abide with me tis Eventide.....Clay Christiansen

Thou art the Rock.....Henri Mulet

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

PERFORMING ARTS SERIES

*Presents*

IGOR KIPNIS, *harpsichord*

8:00 p.m.
Wednesday, September 21, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## PROGRAM

I. OVERTURE

Overture No. 1 in G Minor ..... Georg Philipp Telemann
(published in Nuremburg before 1750) (1681–1767)

II. ANNIVERSARY

The Queen's Command ..... Orlando Gibbons
(from *Parthenia,* published in London, 1612–13) (1583–1625)

Balletto Primo ..... Girolamo Frescobaldi
(published in Rome, c.1637) (1583–1643)
Balletto
Corrente
Passacagli

Gavotte and 6 Doubles in A Minor ..... Jean Philippe Rameau
(published in Paris, c.1728) (1683–1764)

III. FANTASIA

Fantasia in G Minor, BWV 917* ..... Johann Sebastian Bach
(1685–1750)

Fantasia and Fugue in C Minor,
BWV 906 ..... Johann Sebastian Bach

Fantasia and Fugue in A Minor,
BWV 944 ..... Johann Sebastian Bach

INTERMISSION

## Biography

# IGOR KIPNIS
## Program Biography

*Time* calls Igor Kipnis "The foremost harpsichordist of the day." The readers of *Keyboard Magazine* have, for three years (1978, 1979, 1980), chosen him as "Best Harpsichordist" and in 1982 as "Best Keyboardist" in the magazine's annual poll. After graduating from Harvard University, the son of Metropolitan Opera bass, the late Alexander Kipnis, made his debut in 1959 and has since performed as recitalist and soloist throughout the United States, Canada, Europe, South America, Israel, and Australia. His orchestral appearances have included such distinguished ensembles as the New York Philharmonic, Chicago Symphony Orchestra, Saint Louis Symphony Orchestra, Minnesota Orchestra, Baltimore Symphony Orchestra, Pittsburgh Symphony Orchestra, and the National, Denver, Seattle, and New Jersey Symphonies, as well as with the Boston Pops, Los Angeles, St. Paul, and Polish Chamber orchestras, and the Academy of St. Martin-in-the-Fields.

Igor Kipnis is a prolific recording artist with sixty-two LP's to his credit. He has made forty solo LP's for such companies as Nonesuch, Angel, and Columbia, receiving six Grammy Award nominations, the Deutsche Schallplatten Prize in 1969, and the *Stereo Review* "Record of the Year Award" in 1971, 1972, and 1975. His most recent record releases are three digital albums for Nonesuch (also available on cassette). The first disc, entitled *Fandango—The Music of Padre Antonio Soler*, includes ten sonatas and the Fandango by the late 18th-century Spanish composer. The second Nonesuch album on two discs is devoted to the Anna Magdalena Bach Book, a collection of favorite songs and keyboard pieces compiled by Johann Sebastian Bach, Anna Magdalena (his second wife), and members of the Bach family. Mr. Kipnis performs on both harpsichord and clavichord with collaborating artists Judith Blegen, soprano; Benjamin Luxon, baritone; and Catharina Meints playing the viola da gamba. The third album for Nonesuch is *The Virtuoso Handel*, which includes the "Harmonious Blacksmith" suite. For Columbia Records, Mr. Kipnis has recorded the Manuel de Falla Harpsichord Concerto, with Pierre Boulez conducting members of the New York Philharmonic. The complete Bach harpsichord concerti, with Karl Muenchinger and the Stuttgart Chamber Orchestra, have been recorded for Intercord (Brilly Imports in the U.S.). And for Angel Records, Mr. Kipnis has recorded an album of program music for harpsichord entitled *Capriccio*, a harpsichord encore collection entitled *Bach Goes to Town*, Bach's Goldberg Variations, the Italian Concerto and French Overtures, an integral set of six harpsichord partitas, and an album of twelve Scarlatti sonatas performed on the harpsichord and clavichord, which is also available on cassette. He has also appeared on the Today Show and is frequently heard and seen over numerous NPR and NPB stations around the country.

In addition to his extensive activities as a performer and recording artist, Mr. Kipnis has also hosted his own radio program, "The Age of the Baroque," for WQXR, New York. For Oxford University Press, he has edited a music anthology, *A First Harpsichord Book*, Telemann's Overture in E-flat Major, and the forthcoming Johann Ludwig Kreb's Six Preludes for harpsichord. Alfred Music has printed his edition of Dussek's *The Sufferings of the Queen of France*, op. 23, and for the Yehudi Menuhin Music Guide

Series, he has been contracted to write a tutor entitled *Harpsichord and Clavichord.* A contributing editor for *Stereo Review* since 1961, Mr. Kipnis has also written and reviewed for the *American Record Guide,* the *New York Herald Tribune,* the *New York Post,* the *Musical Courier, Listen,* and *Notes.* Mr. Kipnis has also lectured extensively on Baroque performance practice at such institutions as the Westminster Choir College Harpsichord Festival, the Berkshire Music Center (Tanglewood), UCLA, the Peabody Conservatory of Music, and the Festival Music Society of Indianapolis (where he has performed and presented harpsichord workshops since 1974). In 1982 Mr. Kipnis was appointed visiting tutor in harpsichord and baroque music studies at the Royal Northern College of Music in Manchester, England.

In addition to performing repertoire of the 16th through 18th centuries, Mr. Kipnis frequently presents more contemporary works, such as the Poulenc and de Falla concerti. Among several modern-day composers who have written pieces especially for Mr. Kipnis are Ned Rorem, George Rochberg, Barbara Kolb, C. Curtis-Smith, John McCabe, Richard Rodney Bennett, and Eric Salzman.

This season Igor Kipnis performs throughout the United States and Canada in solo, orchestral, and workshop performances, with European engagements very much in evidence as well. In July 1983, Mr. Kipnis celebrates his tenth anniversary in residence at the Festival Music Society in Indianapolis.

—Program notes supplied by
American International Artists
275 Madison Ave.
New York, New York 10016

IV. AMERICANA

Nach Bach (Fantasy for Harpsichord)(1966)** ..... George Rochberg
(Dedicated to Igor Kipnis) (1918– )

Variations on Sacred Harp Hymn Tunes (1982) ..... Eric Salzman
(Dedicated to Igor Kipnis) (1933– )

V. CHACONNE

Chaconne in G Minor (1658)*** ..... Louis Couperin
(1626–1661)

Ciaccona in D Major, $K.403_2$**** ..... Johann Joseph Fux
(1660–1741)

Chaconne in G Major ..... George Frideric Handel
(1685–1759)

*recorded on Golden Crest CR 4071, *Igor Kipnis - Harpsichord*
**recorded on Grenadilla GS-1019, *Three Sides of George Rochberg*
***recorded on Nonesuch, *French Harpsichord Music,* played on original instruments from the Boston Museum of Fine Arts (forthcoming)
****recorded on Odyssey Y-30289, *Austrian Music for Harpsichord and Clavichord*

# Ever try to please a concert pianist?

# We do daily.

## Classical 88

KBYU-FM

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in D Major.....Giuseppe Torelli--Nielsen
(1658-1709)

Allegro
Adagio--Presto--Adagio
Allegro

Robert Peterson, *trumpet*
Malcum Litchfield, *organ*

Students of David Blackinton and Doug Bush

Prologue from *Pagliacci*.....Ruggiero Leoncavallo
(1858-1919)

Jon Linford, *voice*

Student of Robert Downs

Trois pièces brèves.....Jacques Ibert
(1890-1962)

Allegro scherzando
Andante
Allegro

Beth Ruppe, *flute*
Barbara Rex, *oboe*
Jennifer Girard, *clarinet*
Brian Erickson, *bassoon*
Sue Ann Christinsen, *horn*

Coached by Darrel Stubbs

Sonata No. 3, (Ballade) for Violin Solo.....Eugene Ysaÿe
(1858-1931)

Karen Jonsson, *violin*

Student of Percy Kalt

Andante Spianato and Polonaise.....Frédéric Chopin
(1810-1849)

Kevin Kenner, *piano*

Student of Reid Nibley

September 22, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BRIGITTE CONDIE, *piano*

Student of Harvey Rich

in

PREPARATORY RECITAL

4:00 p.m.
Saturday, September 24, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Prelude and Fugue in D Minor, BWV 875,
from *Das wohltemperirte Clavier II*.....Johann Sebastian Bach
(1685-1750)

II

Sonata No. 8 in C Minor, op. 13
(Pathétique).....Ludwig van Beethoven
(1770-1827)

Grave--Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

III

Three Preludes (1939).....Kent Wheeler Kennan
(1913- )

Allegro scherzando
Lento, nello stile di un Chorale
Allegro con fuoco

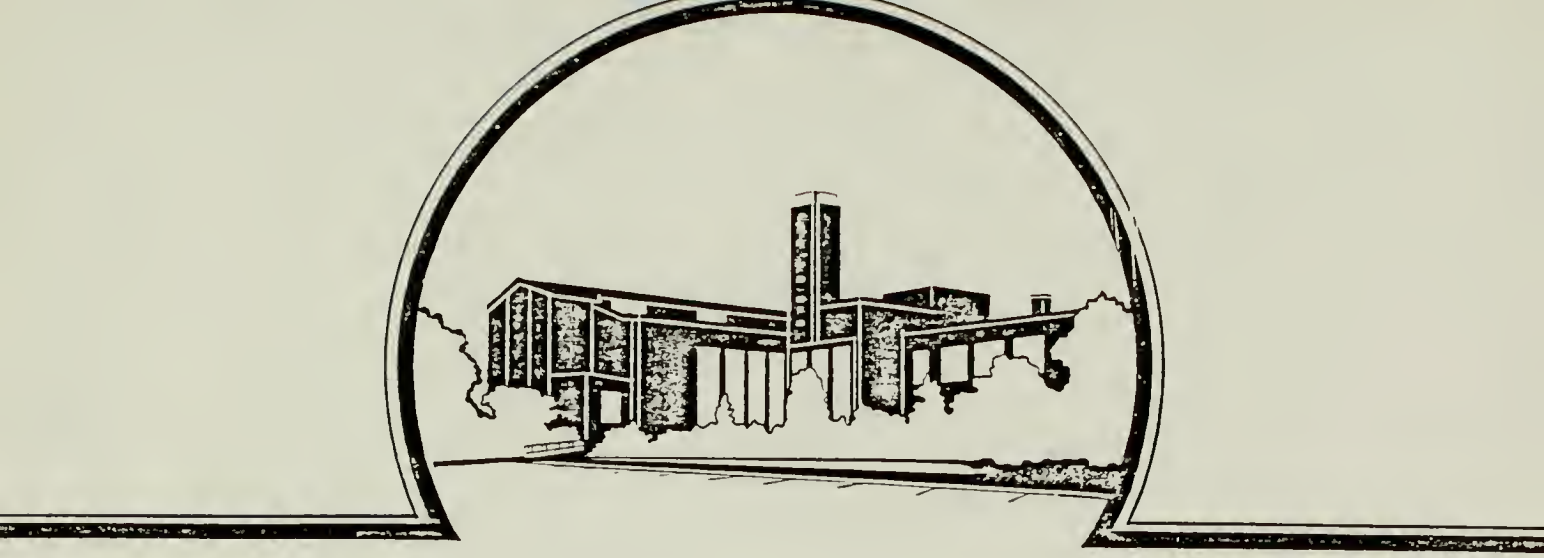
Prelude in E-flat Minor, op. 16, no. 4.....Alexander Skryabin
(1872-1915)

Polonaise in C-sharp Minor, op. 26,
no. 1.....Frédéric François Chopin
(1810-1849)

IV

Concerto No. 1 in G Minor, op. 25.....Felix Mendelssohn
(1809-1847)

Molto allegro con fuoco



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

Julie Elaine Farmer

September 27, 1983

12:10 p.m.

Praise God from Whom all Blessings Flow.....Johann Sebastian Bach (1685-1750)

Prelude on Praise God.....Johann Pachelbel

Ach Herr, mich armen Sünder.....Dietrich Buxtehude (1637-1707)

Prelude and Fugue in G Major.....Felix Mendelssohn (1809-1847)

Quelle est cette odeur agréable.....Paul Manz

Recessional.....Robert Cundick

BRIGHAM YOUNG UNIVERSITY

Department of Music

*presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3, op. 5.....Johannes Brahms
(1833-1897)

Allegro maestoso
Andante espressivo
Scherzo
Intermezzo
Final

Dwight Blazin, *piano*

Wednesday, September 28, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DOUGLAS HUMPHERYS, *piano*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, September 28, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 17 in D Minor, op. 31, no. 2.....Ludwig van Beethoven
(1770-1827)

Largo--Allegro
Adagio
Allegretto

Fantasie in F Minor, op. 49.....Frédéric François Chopin
(1810-1849)

INTERMISSION

Capriccio in F-sharp Minor, op. 76.....Johannes Brahms
(1833-1897)

Intermezzo in E-flat Minor, op. 118,
no. 6.....Johannes Brahms

Sonatine.....Maurice Ravel

Modéré
Mouvement de menuet
Animé

Mephisto Waltz.....Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JIM WAITE, *violin*

JULIE BENNETT, *cello*

DAVID CHRISTENSEN, *piano*

Students of Percy Kalt, Julie Zumsteg, and Paul Pollei

in

CHAMBER MUSIC

8:00 p.m.
Thursday, September 29, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Piano Trio in E-flat Major, op. 1, no. 1.....Ludwig van Beethoven (1770-1827)

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

INTERMISSION

Trio pour violon, violoncelle et piano (1914).....Maurice Ravel (1875-1937)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

SUSAN DEE ALEXANDER, *soprano*

Student of Marilyn Rudolph

Assisted by:

John Frauzel, *piano*

in

JUNIOR RECITAL

6:00 p.m.
Friday, September 30, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fünf geistliche Lieder.....Johann Sebastian Bach--Britten
(1685-1750)

Gedenke doch, mein Geist, BWV 509 (doubtful)
Kommt, Seelen, dieser Tag, BWV 479
Liebster Herr Jesu, BWV 484
Komm, süsser Tod, BWV 478
Bist du bei mir, BWV 508 (Stoelzl)

Fünf Lieder, op. 106.....Johannes Brahms
(1833-1897)

Ständchen
Auf dem See
Es hing der Reif
Meine Lieder
Ein Wanderer

Bester Jüngling, from *Der Schauspieldirektor*,
K. 486 (no. 2).....Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Chansons de Ronsard, op. 223.....Darius Milhaud
(1892-1974)

A une fontaine
A cupidon
Tais-toi, babillarde
Dieu vous gard'

Trois mélodies.....Olivier Messiaen
(1908- )

Pourquoi?
Le sourire
La fiancée perdue

A vos jeux, mes amis...Pâle et blonde,
from *Hamlet* Act IV.....Ambroise Thomas
(1811-1896)

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

MURRAY E. BOREN, *composer*

Assisted by:

Susan Dee Alexander, *soprano*
Daron Bradford, *alto saxophone*
Rick Hammarstrom, *tenor saxophone*
Gaylen Hatton, *horn*
David Randall, *clarinet*
Mark Sheldon, *baritone saxophone*
Ray Smith, *soprano saxophone*
Elizabeth Thomasson, *piano*
Lysa Wight, *harp*
Ted Wight, *flute*
Julie Bevan Zumsteg, *cello*

in

FACULTY RECITAL

8:00 p.m.
Friday, September 30, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Horn

Lyrical
Toccata
Majestic

Gaylen Hatton, *horn*

Etudes

Moderato
Lento
Poco allegro

Susan Dee Alexander, *soprano*
Elizabeth Thomasson, *piano*

Sonata for Flute and Harp, a.k.a. "Three Dialogues and a Song"

Lento
Moderato
Allegro, poco presto
Andante

Ted Wight, *flute*
Lysa Wight, *harp*

INTERMISSION

Sonata for Cello

Expansive
Weary
Agitated

Julie Bevan Zumsteg, *cello*

Three Little Movements for Clarinet and Piano

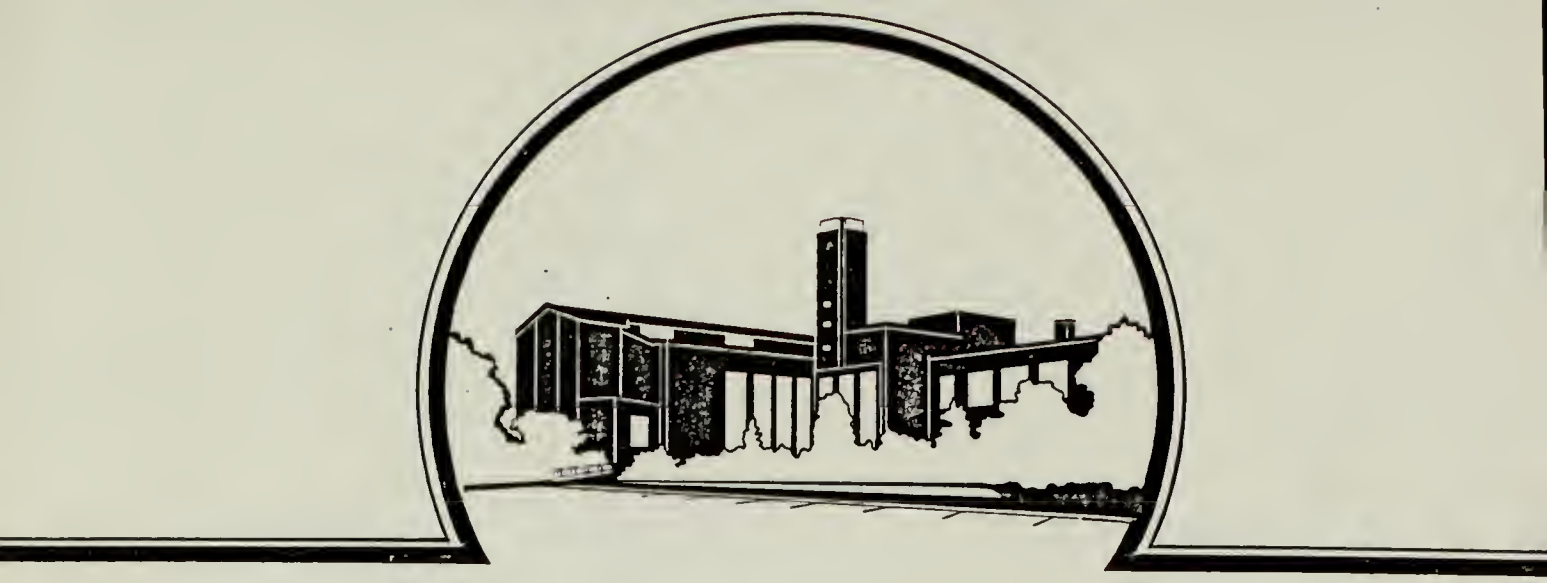
Calmly
Skittery
Delicately

David Randall, *clarinet*
Elizabeth Thomasson, *piano*

Scenes II, Abstractions

Allegro
Adagio
Vivace
Presto

Ray Smith, *soprano saxophone*
Daron Bradford, *alto saxophone*
Rick Hammarstrom, *tenor saxophone*
Mark Sheldon, *baritone saxophone*



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

Voluntary in A.....William Shelby arr. Biggs
(1738-1798)

Sonata in G.....Johann Sebastian Bach
(1685-1750)

Vivace

Es ist das Heil uns kummer her.....Anonymous

Requiem.....Maurice Duruflé
(1902- )

Pie Jesu

Shauna Croft, *mezzo soprano*

Two Hymn Preludes.....Kim Croft

In Humility, Our Savior
Teach Me to Walk in the Light

Prelude and Fugue in D.....Johann Sebastian Bach

Tuesday, October 4, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

KIM WINTERS, *piano*

Student of Robert B. Smith

in

SENIOR RECITAL

8:00 p.m.
Tuesday, October 4, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in B-flat Major, M.25.....Antonio Soler
(1729-1783)

Sonata in B-flat Major, M.26.....Antonio Soler

Rondo a capriccio in G Major, op. 129,
"Rage over a Lost Penny".....Ludwig van Beethoven
(1770-1827)

Drei Klavierstücke, D.946.....Franz Schubert
(1797-1828)

No. 1 in E-flat Minor

Allegro assai
Andante
Andantino

No. 2 in E-flat Major

Allegretto
L'istesso tempo

No. 3 in C Major

Allegro
Coda

INTERMISSION

Elégie in E-flat Minor, op. 3.....Sergey Rakhmaninov
(1873-1943)

Jeux d'eau.....Maurice Ravel
(1875-1937)

Tarantella, from *Venezia e Napoli*.....Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in E-flat Major, Bk. I, WTC.....Johann Sebastian Bach (1685-1750)

Justin Lowder, *piano*

Concerto No. 4 in D Major, K. 218....Wolfgang Amadeus Mozart (1756-1791)

Allegro

Da'nell Geddes, *violin*
Janine Clark, *piano*

Sonata No. 2, op. 2, for two flutes...Georg Philipp Telemann (1681-1767)

Largo
Allegro
Affettuoso

David Kern, *flute*
Charlotte Webb, *flute*

Intermezzi, op. 117.....Johannes Brahms (1833-1897)

No. 1 in E-flat Major: Andante Moderato
No. 2 in B-flat Minor: Andante non troppo e con molto
No. 3 in C-sharp Minor: Andante con moto

Justin Lowder, *piano*

Wednesday, October 5, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BRADY ALLRED, flute

CAROL ANN GOODWIN, soprano

ANNA MOOY, soprano

MARK SHELDON, saxophone

Assisted by:

Larry Green, *guitar*
Dan Perkins, *piano*
Warren Prince, *piano*

in

STUDENT RECITAL

8:00 p.m.
Thursday, October 6, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Come, Musicians All.....Hans Leo Hassler
(1562-1612)

Tableaux de Provence.....Paule Maurice
(1910-1967)
Farandoulo di Chatouno

Notre amour, op. 23, no. 2.....Gabriel Fauré
(1845-1924)

Verborgenheit.....Hugo Wolf
(1860-1903)

Nocturne and Allegro Scherzando
for Flute.....Philippe Gaubert
(1879-1941)

In diesen heil'gen Hallen, from
*Die Zauberflöte,* K.620.....Wolfgang Amadeus Mozart
(1756-1791)

The Letter Duet, from *Die lustigen
Weiber von Windsor*.....Otto Nicolai
(1810-1849)

INTERMISSION

Pièce en forme de Habanera pour flûte et
guitarre.....Maurice Ravel
(1875-1937)

Sequidille, from *Carmen*.....Georges Bizet
(1838-1875)

Fantasie-Impromptu.....André Jolivet
(1905-1974)

The Letter Aria, from *The Ballad of Baby Doe*.....Douglas Moore
(1893-1969)

How Can Love Survive, from *The Sound of Music*.....Richard Rodgers
(1902-1979)

No Way to Stop It, from *The Sound of Music*.....Richard Rodgers

Badine, from *The Picnic Suite*.....Claude Bolling
(1930- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*presents*

# REPERTORY DANCE THEATRE

## THE HUMPHREY-LIMON LEGACY

8:00 p.m.
Friday, October 7, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## SCARF DANCE

| | |
|---|---|
| Choreography (1918, reconstructed 1947) | Ruth St. Denis |
| Composer | Fredric Chopin |
| Lighting Design | Lisa Katz |
| Dance Reconstruction | Karoun Tootikian |
| Cast | Rachel Dawson |

This scarf dance, taken from exercises used at the Denishawhn School in the 1920's, resembles the fantastic designs of another American who danced in Europe at the fin-de-siecle. Loie Fuller transformed the simple skirt dance into magical moving serpentines, images of flames, flowers, butterflies, using silks and colored lighting to extend her body movements into space.

## BRAHMS WALTZES

| | |
|---|---|
| Choreography (circa 1959) | Charles Weidman |
| Composer | Johannes Brahms |
| Rehearsal Director | Joel Kirby |
| Production Direction | Linda Mann Reed |
| Lighting Design | Lisa Katz |
| Cast | Ford Evans, Melinda G. Evans, Maribeth Kambitsch, Michele Massoney, Mimi Skola Silverstein, Linda C. Smith, Art Leigh |

Reconstructed and staged by Tom Brown, from the Labanotated score, by agreement with the Dance Notation Bureau, Inc.

"Dedicated to Doris Humphrey because it was the kind of movement she loved and danced so beautifully."
–Charles Weidman–

## THE MOTH AND THE STAR from "Fables for Our Time"

| | |
|---|---|
| Choreography (1956) | Charles Weidman |
| Lighting Design | Lisa Katz |
| Cast | Joel Kirby, Ford Evans |
| Narrator | Art Leigh |

Dance reconstruction by Mary Anthony (by permission of Linda Mann Reed, Executor, Charles Weidman estate).

When the Humphrey-Weidman Company dissolved in the mid-1940's, both leaders continued to work, Doris Humphrey with the José Limon Company and Charles Weidman with a group of his own. He began choreographing James Thurber's gentle but sly "Fables of Our Time" in 1947 at Jacob's Pillow, and added to them over the years. THE MOTH AND THE STAR from 1956 illustrates a perfect match of temperaments between two distinctive humorists, one a dancer and one a writer.

## THE SHAKERS

| | |
|---|---|
| Choreography (1930) | Doris Humphrey |
| Composer | Traditional |
| Rehearsal Director | Linda C. Smith |
| Lighting Design | Lisa Katz |
| Cast | Eldress - Linda C. Smith<br>Young Couple - Joel Kirby, Michele Massoney<br>Company - Ford Evans, Melinda G. Evans, Maribeth Kambitsch, Art Leigh, Scott Marsh, Mimi Skola Silverstein |

Reconstructed by K. Dunkley, from the Labanotated score, by agreement with the Dance Notation Bureau, Inc.

When Doris Humphrey choreographed the dance she had never seen a Shaker service, but from woodcuts and verbal descriptions she derived the basic earthward "shaking" motions and the uplifted, praising gestures that formed the two opposing physical states between which the tension of the dance was suspended. The dance is not a literal recreation of a Shaker service, but a theatrical glimpse of its progression, brilliantly rising through a series of climaxes to an exalted release. Pauline Lawrence improvised the score from Shaker tunes, using accordian, voice and simple drum.

10 minute INTERMISSION

## TWO ECSTATIC THEMES Circular Descent; Pointed Ascent

| | |
|---|---|
| Choreography (1931) | Doris Humphrey |
| Composers | Malipiero, Medtner |
| Lighting Design | Lisa Katz |
| Cast | Rachel Dawson |

Dance reconstruction by Ernestine Stodelle (1975), notation reconstruction, Jane Marriett.

The dry, mechanical sound of its titles has sometimes led people to mistake TWO ECSTATIC THEMES for a movement study.

It was Doris Humphrey's extraordinary talent to be able to fuse an idea about movement with the feelings movement can induce, to interweave content inextricably with form. TWO ECSTATIC THEMES is not only about the dynamic contrast between the much more intimate feelings of acquiescence and conquest, languor and militancy. Perhaps it is even about the connections between the sensual pleasure of giving in and the moral pleasure of assertion.

## NIGHT SPELL

| | |
|---|---|
| Choreography (1951) | Doris Humphrey |
| Composer | Priaulx Rainier |
| Rehearsal Director | Linda C. Smith |
| Lighting Design | Lisa Katz |
| Cast | Dreamer - Joel Kirby<br>Night Figures - Rachel Dawson, Scott Marsh, Michele Massoney |

Reconstructed by Mary Corey, from the Labanoted score, by agreement with the Dance Notation Bureau, Inc.

"Things of the night, riding the wind, beset the sleeper. Before terror can entirely take him, he gropes toward waking, tries to reorder the menace of nightmare into remembered love and comfort."

In NIGHT SPELL'S impressionistic landscape, against the dramatic String Quartet No. 1 by the contemporary composer Priaulx Rainier, a dreamer and the creatures of his fantasy are seen drifting in and out of contention. We don't know exactly what they want of each other or even quite how their struggle is resolved, but we feel their mutual attraction and fear.

## CONCERTO GROSSO IN D MINOR

| | |
|---|---|
| Choreography (1946) | José Limon |
| Composer | Antonio Vivaldi |
| Rehearsal Director | Linda C. Smith |
| Lighting Design | Lisa Katz |
| Cast | In alphabetical order:<br>Rachel Dawson, Ford Evans, Melinda G. Evans, Joel Kirby, Michele Massoney, Mimi Skola Silverstein, Linda C. Smith |

José Limon has been called "one of the giants of the modern dance." He studied with Doris Humphrey and then formed his own company with Miss Humphrey as artistic director. He worked and choreographed until his death in 1972, creating his last two works, CARLOTA and ORFEO in that year. He has left the world many great works, among them CONCERTO GROSSO IN D MINOR.

Historic costume adaptations for this concert have been designed by MARINA HARRIS

The narrative script for this concert was written and is performed by LINDA C. SMITH

# THE REPERTORY DANCE THEATRE

Artists In Residence-University of Utah
Artistic Director: Linda C. Smith
Artistic Coordinators: Rachel Dawson, Ford Evans
Associate Choreographers: Marina Harris, Carolyn Wood

| | | |
|---|---|---|
| Principal Dancers: | Rachel Dawson | Michele Massoney |
| | Ford Evans | Linda C. Smith |
| | Joel Kirby | |
| Dancers: | Melinda G. Evans | Scott Marsh |
| | Maribeth Kambitsch | Mimi Skola Silverstein |
| | Art Leigh | |
| Staff: | Douglas C. Sonntag | General Manager |
| | Victoria M. Panella | Director of Finance |
| | M. Kay Barrell | Production Consultant |
| | Jane Altman | Director of Public Relations |
| | Elizabeth Egleston | Director of Development |
| | Daniel J. Palmer | Production Manager |
| | Patricia L.K. Palmer | Stage Manager |
| Board of Trustees: | Rob Ence | President |
| | Jane Harrison | Vice President |
| | Sondra Hoppensteadt | Treasurer |
| | David Webbe | Secretary |
| | Randy Dryer | |
| | Cary Jones | |
| | James Kruse | |
| | Karol Kumpfer | |
| | John Norman | |
| | Marga Raskin | |
| | Elaine Weiss | |

## ABOUT THE COMPANY

"The Repertory Dance Theatre is probably the most significant company performing a varied repertory of modern dance in America."

Herbert M. Simpson
*Times-Union,* October 1981

Formed in 1966 through a unique collaboration among the Rockefeller Foundation, the University of Utah, and the Salt Lake City community, The Repertory Dance Theatre was startingly different, a fresh expression of a bold new idea. Never before had there been an attempt to establish a full-time, professional, modern dance company outside of New York City. By and large modern dance was still a stranger in the West.

Few experiments have been so successful. The idea worked amazingly well. Now in its 17th year of production, The Repertory Dance Theatre has a national reputation for professional excellence, performing a repertory of over 165 master works which span the full range of American dance history from Isadora Duncan to young, contemporary choreographers.

Not only has the concept of RDT worked, but it has been widely copied. Other companies are expanding their repertories and base of operations and four new dance companies have been formed as a direct result of RDT.

RDT is still in residence in Salt Lake City, providing the State of Utah and the entire West with a year-round resource center for serious dancers and choreographers.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

JUDI SHIYOMURA, *flute*

Student of Susan Goodfellow

Assisted by:

Dian Baker, *piano*
Mary Shambaugh, *percussion*
Dan Perkins, *harpsichord*

in

SENIOR RECITAL

8:00 p.m.
Saturday, October 8, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Minor.....Georg Philipp Telemann
(1681-1767)

Andante cantabile
Allegro
Andante
Vivace

Aka-tombo.....Kŭsaku Yamada
(1886-1965)

Sonatine pour flûte et piano.....Henri Dutilleux
(1916- )

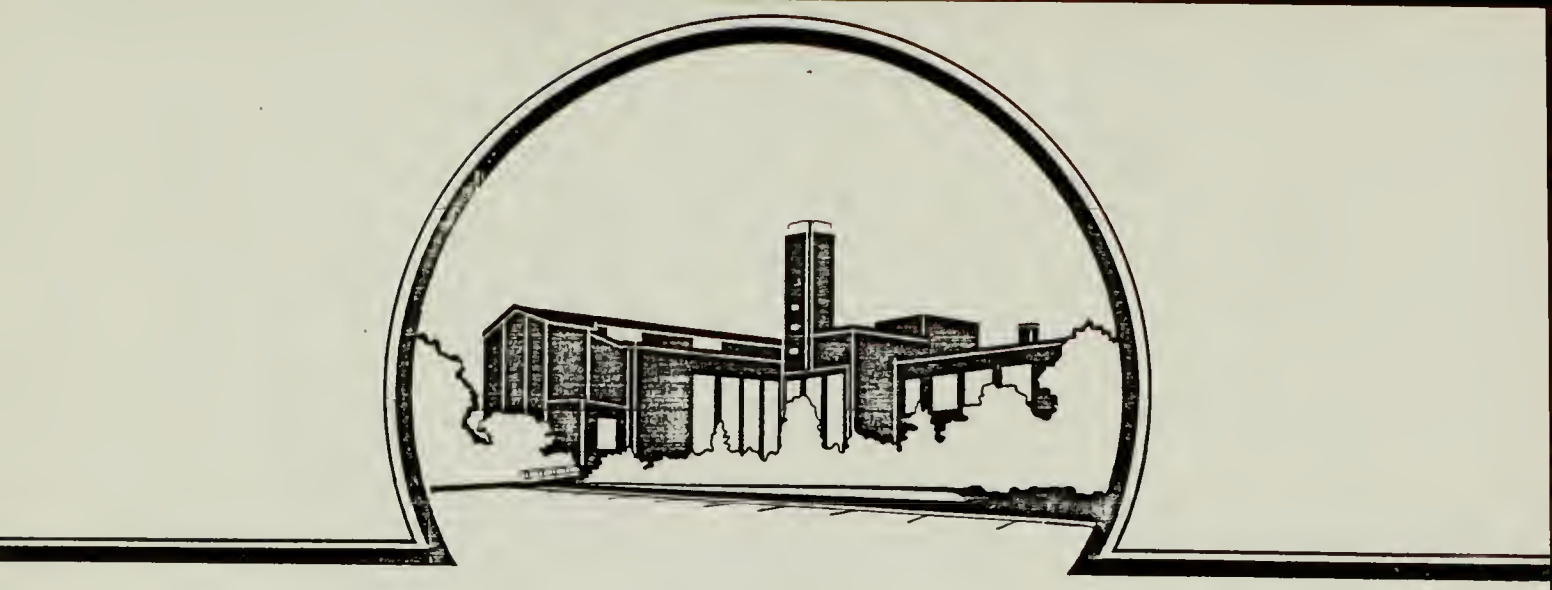
Variations for Flute and Piano.....David L. Lambert
(1917- )

Theme
Fanfare
Lullaby
Waltz
Armenian Dance
Wind Song

Spring Tunes (1976).....Øistein Sommerfeldt
(1919- )

Tune for The Flute
The Brook
Spring Morning
Mountain Yearning
Spring Play in The Hills

Introduction and Variations on "Ihr Blŭmlein Alle" for Flute and Piano, D.802.....Franz Schubert
(1797-1828)



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

BRETT ZUMSTEG

October 11, 1983 12:10 p.m.

Toccata and Fugue in C Major, BWV 564.....Johann Sebastian Bach
(1685-1750)

Two Sketches, op. 58.....Robert Schumann
(1810-1856)

Nicht schnell und sehr markirt

Shenandoah.....arr. Brett Zumsteg

Symphonie No. 6.....Charles-Marie Widor
(1844-1937)

Finale

So

Ak

So

Va

Sp

In

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

DARREL STUBBS, *oboe*

Assisted by:

Elizabeth Thomasson, *piano* and *harpsichord*
Alan Ord, *bass*
Gaylen Hatton, *horn*
Glenn Williams, *bassoon*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, October 11, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in G Minor for Oboe and Basso Continuo, Wq.135.....Carl Philipp Emanuel Bach (1714-1788)

Adagio--Allegro
Adagio
Vivace

Fantasie Pieces for Oboe and Piano, op. 2.....Carl Nielsen (1865-1931)

Romanze
Humoresque

Sonata for Oboe and Piano (1976).....Robert Manookin (1918- )

With vigor
Very slowly, freely and expressively
Lively

INTERMISSION

Ich habe genug, from Cantata BWV 82.....Johann Sebastian Bach (1685-1750)

Trio in A Minor for Oboe, Horn, and Piano, op. 188.....Carl Reinecke (1824-1910)

Allegro moderato
Molto vivace
Adagio
Allegro ma non troppo

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

PERFORMING ARTS SERIES

*Presents*

# CAMERATA BERN

8:00 p.m.
Wednesday, October 12, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## PROGRAM

Concerto armonico No. 1 in G Major ..... Unico Wilhelm van Wassenaer
- Grave
- Allegro
- Grave, staccato
- Allegro

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 ..... Johann Sebastian Bach (1685–1750)
- Allegro
- Adagio, ma non tanto
- Allegro

Concerto for Violin and String Orchestra in B-flat Major ..... Matthias Georg Monn (1717–1750)
- Allegro
- Largo
- Allegro

## INTERMISSION

Sommernacht, op. 58 ..... Othmar Schoeck (1886–1957)
(Pastorale Intermezzo for Strings)

Divertimento for Strings (1939) ..... Béla Bartók (1881–1945)
- Allegro non troppo
- Molto adagio
- Allegro assai

## Program Notes

Othmar Schoeck was born in Brunnen, Switzerland, where he spent his youth. He attended the Industrial School in Zurich and first followed in the footsteps of his father, painter Alfred Schoeck. He soon, however, left painting and turned to music, studying at the Conservatory in Zurich between 1905 and 1907 under K. Attenhofer, R. Freund, F. Hegar, and L. Kempter. In 1907 he became a student of Max Reger in Leipzig, although by this time Schoeck's musical personality was already formed and Reger had only a minimal influence on Schoeck's musical output. In 1908 he returned to Switzerland, and between 1909 and 1915 he led the Men's Chorus in Zurich and between 1911 and 1917, the Teacher's Musical Chorus in Zurich. In 1917 he became conductor of the symphony in St. Gallen, where he remained until 1944, never changing his place of residence from Zurich. In addition, he spent most of his free time composing, guest conducting, and acting as accompanist for violinist Stefi Geyer, contralto Ilona Durigo, basso Felix Loeffel, and his wife, soprano Hilde Bartscher. He died on 8 March 1957.

Schoeck definitely composed in the romantic tradition and thus made a great contribution to music in Switzerland. His main interest was vocal music, from the song to the great opera. Of his eight operas, five found their original production on German stages, the others in Zurich. His horn concerto, violin concerto, and his intermezzo "Summernight" are performed in the international concert repertory. The Othmar Schoeck Society takes care that his compositions are performed all over the world.

—Program notes supplied by Camerata Bern

*1st violins*

Thomas Füri (Leader)
Johanna Richard
Catrin Demenga
Maria Ingolf

*2nd violins*

Karen Turpie
Patrick Genet
Karel Boeschoten
Maya Homburger

*violas*

Nicolas Pache
Anna Pfister
Rosemarie van Wijnkoop

*cellos*

Thomas Demenga
Beat Schneider

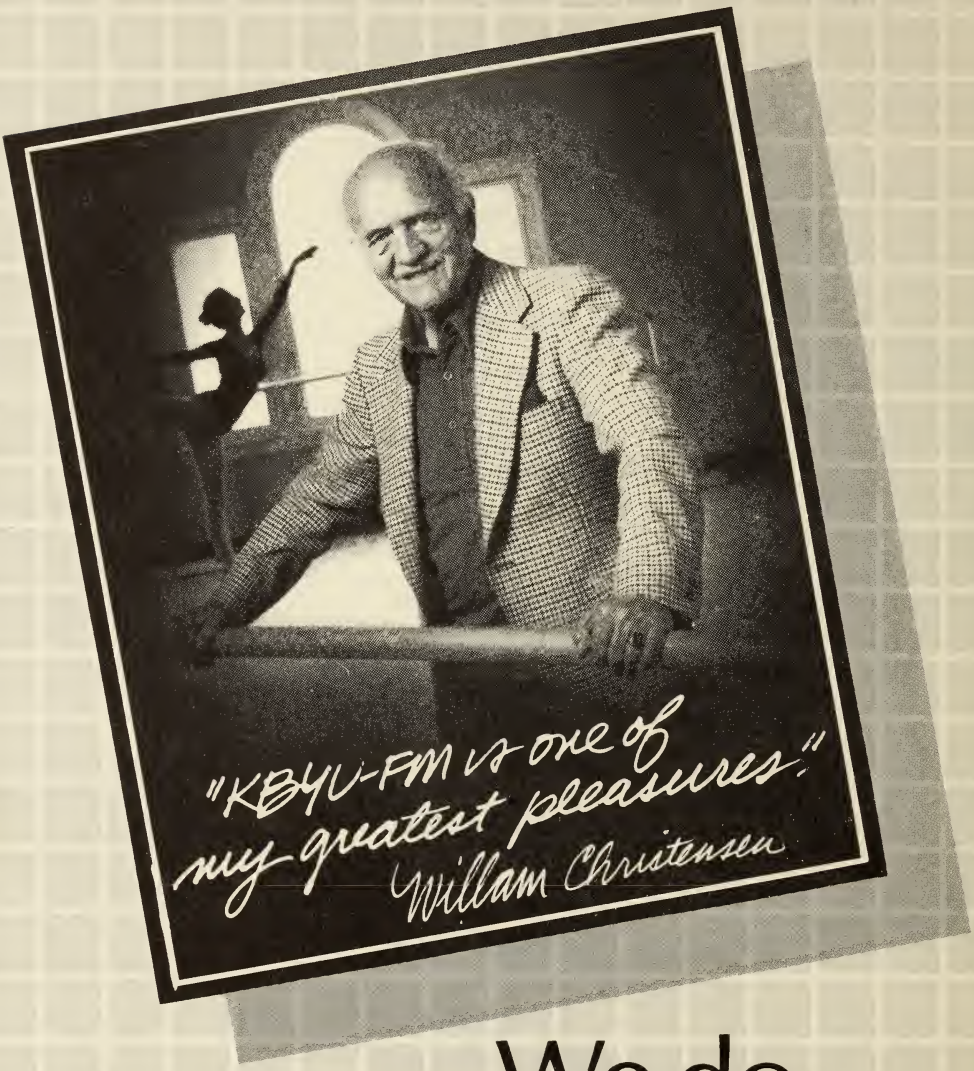
*double bass*

Martin Humpert

*harpsichord*

Andreas Erismann

# Ever try to please a master of the arts?




# We do daily.

## Classical 88

KBYU-FM

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ANNE CRAWLEY, *violin*

Student of Barbara Williams

Assisted by:

Steve Thomas, *piano*

in

SOPHOMORE RECITAL

8:00 p.m.
Thursday, October 13, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Praeludium and Allegro.....Fritz Kreisler
(1875-1962)

Partita No. 3 for Violin in E Major,
BWV 1006.....Johann Sebastian Bach
(1685-1750)

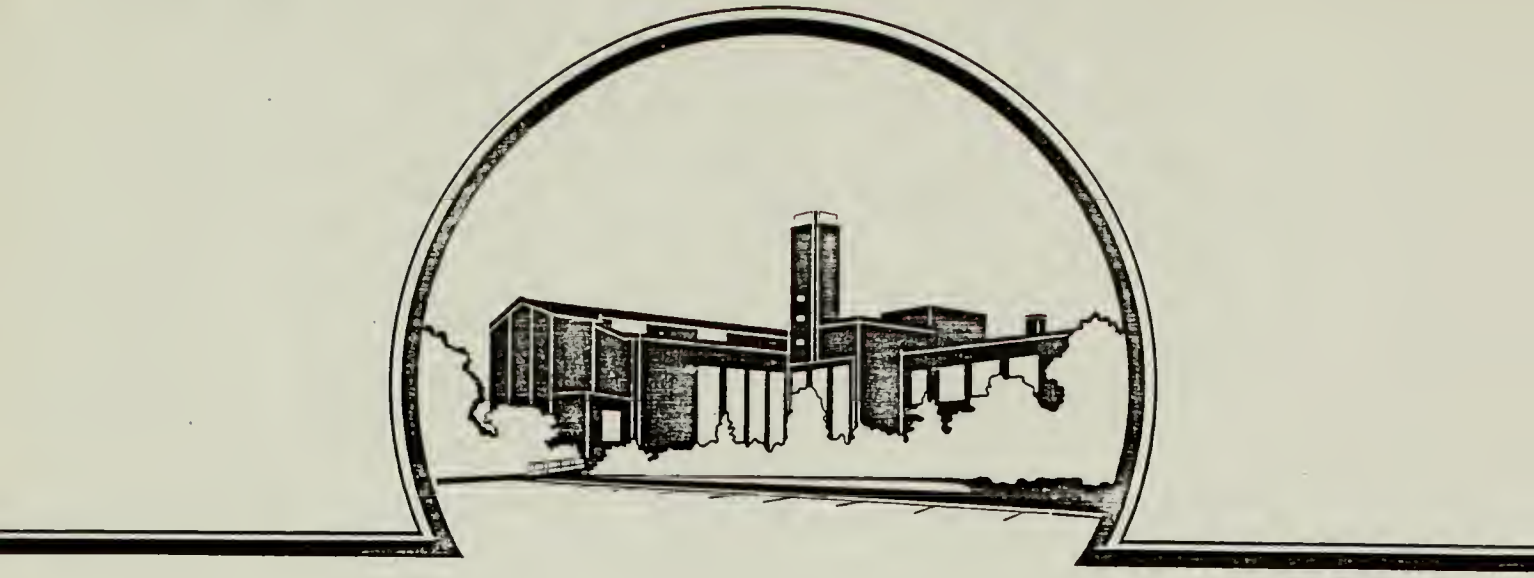
Preludio
Loure
Gavotte en rondeau
Gigue

Violin Concerto, op. 48.....Dmitry Borisovich Kabalevsky
(1904- )

Allegro molto e con brio
Andantino cantabile
Vivace giocoso

La plus que lente.....Claude Debussy--Roques
(1862-1918)

Polonaise No. 1 in D Major, op. 4.....Henryk Wieniawski
(1835-1880)



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

DAVID RALPHS

Tuesday, October 18, 1983

Tiento #3.....Antonio de Cabezon
(1510-1566)

Nun Bitten Wir den Heiligen Geist.....Dietrich Buxlehude
(1637-1707)

Prelude and Fugue in A Major.....Johann Sebastian Bach
(1685-1750)

Prelude on *Jesus the Very Thought of Thee*.....David Ralphs

Prelude in C Minor, op. 37.....Felix Mendelsohn
(1809-1947)

Three Chorale Preludes from the *Kleines Orgelbuch*.....Ernst Pepping
(1901- )

Freuet Euch, Ihr Christen Alle
Nun Freuet Euch, Lieben Christen G'mein
Sonne der Gerechtigkeit

Pra

Par

Vio

La

Pol

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ballade.....Frank Martin

David Kern, *flute*
Warren Prince, *piano*

Concerto for Trumpet in D Major.....George Philipp Telemann

Adagio
Allegro
Grave
Allegro

Robert Peterson, *trumpet*
Julie Farmer, *organ*

Quintet, K.452.....Wolfgang Amadeus Mozart

Largo, Allegro moderato
Larghetto
Rondo, Allegretto

Darrel Stubbs, *oboe*
David Randall, *clarinet*
Gaylen Hatton, *horn*
Glenn Williams, *bassoon*

with

Reid Nibley, *piano*

Wednesday, October 19, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# YOUNG ARTISTS IN RECITAL

Karen Jonsson, *violin*
Kevin Kenner, *piano*
David Lines, *organ*
Jon Linford, *baritone*
Robert Peterson, *trumpet*
Beth Ruppe, *flute*

8:00 p.m.
Wednesday, October 19, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Trumpet in D Major.....Georg Philipp Telemann--Grebe
(1681-1767)

Adagio
Allegro
Grave
Allegro

Robert Peterson, *trumpet*
Julie Farmer, *organ*

Havanaise in E Major for Violin,
op. 83.....Camille Saint-Saëns
(1835-1921)

Karen Jonsson, *violin*
Diane Baker, *piano*

Die Forelle, D.550.....Franz Schubert
(1797-1828)

The Vagabond, from *Songs of Travel*.....Ralph Vaughan Williams
(1872-1958)

È sogno o realtà, from *Falstaff*.....Giuseppe Verdi
(1813-1901)

Jon Linford, *baritone*
Karen Vanfleet, *piano*

Toccata and Fugue in D Minor/Major,
op. 59.....Max Reger
(1873-1916)

David Lines, *organ*

INTERMISSION

Concerto for Flute (1926).....Carl Nielsen
(1865-1931)

Allegro moderato
Allegretto--Adagio ma non troppo--Tempo di marcia

Beth Ruppe, *flute*
Elizabeth Thomasson, *piano*

Andante spianato in G Major--Grand
Polonaise in E-flat Major, op. 22.....Frédéric Chopin
(1810-1849)

Kevin Kenner, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Introduction and Samba.....Maurice Whitney

Don C. Price, *alto sax*
Richard Olson, *piano*

Sonata for Clarinet and Piano.....Frances Poulenc

Allegro Tristamente

Alan Portzline, *clarinet*
Robin Hancock, *piano*

Fantasy in C Major, op. 17.....Robert Schumann

William Marsden, *piano*

Thursday, October 20, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*Presents*

# ORPHEUS WINDS

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

with

Reid Nibley, *piano*

8:00 p.m.
Thursday, October 20, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

Quintet in E-flat Major, op. 88, no. 2 ..... Antoine Reicha (1770-1836)

Lento—Allegro moderato
Scherzo: Allegro
Andante grazioso
Finale: Allegro molto

Quintet, op. 43 ..... Carl Nielsen (1865-1931)

Allegro ben moderato
Menuet
Praeludium: Adagio—Tema con variazioni

INTERMISSION

Quintet for Piano and Woodwinds in E-flat Major, K. 452 ..... Wolfgang Amadeus Mozart (1756-1791)

Adagio—Allegro moderato
Larghetto
Allegretto

Sciarada spagnuola ..... Jurriaan Andriessen (1925- )

Entrata: Allegro
Pavane: Ma tranquillo
Gagliarda: Scherzando
Passamezzo: Allegro
Frottola: Allegro vivo
Finale: Allegro vivo

March ..... John R. Barrows

Boney Was a Warrior, from *Three Shanties*, op. 4 ..... Malcolm Arnold (1921- )

Scherzo ..... Eugène Bozza (1905- )

# UPCOMING MUSIC EVENTS

| | | |
|---|---|---|
| October 27-29, November 2 & 4 | *Tartuffe | 8:00 p.m. CH |
| November 3 | *Guarneri Quartet (Performing Arts Series) | 8:00 p.m. CH |
| November 10 | Faculty Chamber Recital | 8:00 p.m. RH |

*Ticketed Event

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

RAY SMITH, *saxophone*

Assisted by:

The Brigham Young University
Saxophone Quartet

Chip Prince, *piano*
Daron Bradford, *alto saxophone*
Rick Hammarstrom, *tenor saxophone*
Mark Sheldon, *baritone saxophone*

in

FACULTY RECITAL

8:00 p.m.
Friday, October 21, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E Major, BWV 1035.....Johann Sebastian Bach--Mule
(1685-1750)

Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Music for Saxophone and Piano (1968).....Leslie Bassett
(1923- )

Fast
Slow
Moderato
Fast

Chip Prince, *piano*

Quatuor pour saxophones.....F. and M. Jean Jean

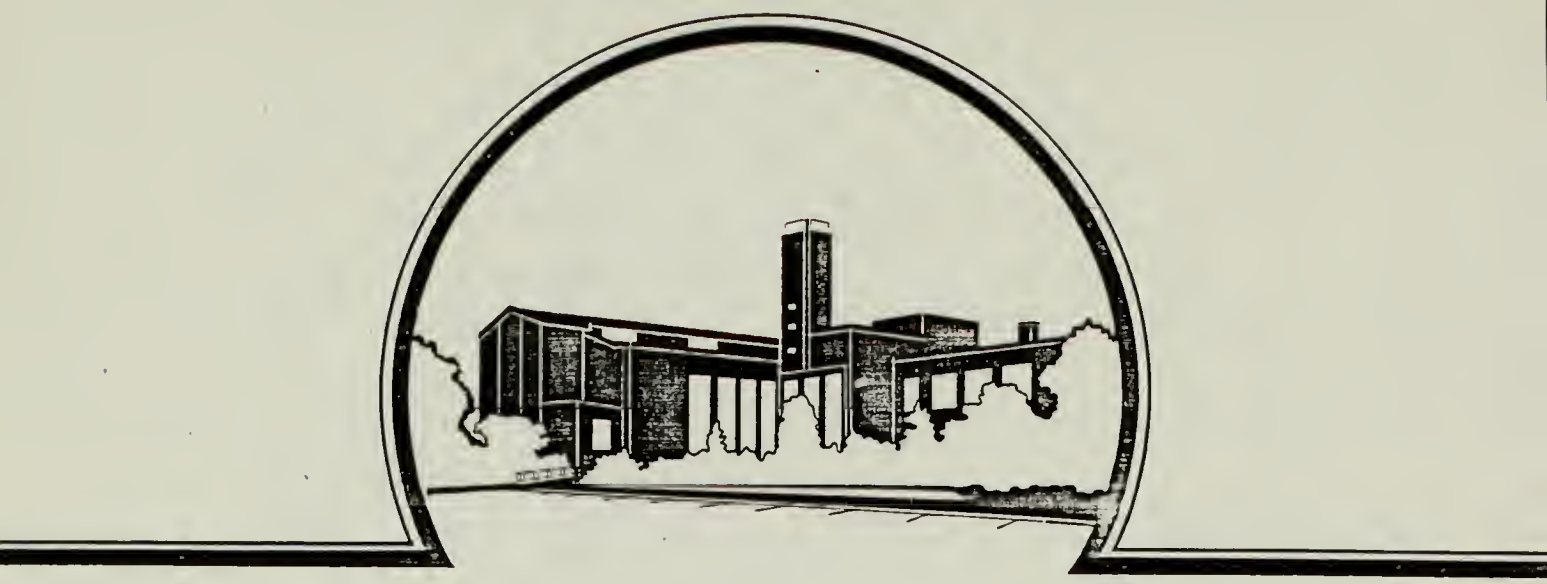
Gaieté villageoise
Doux paysage
Papillons
Concert sur la place

Rondo, from *Sonaten für Kenner und Liebhaber,* Wq. 61.....Carl Philipp Emanuel Bach--Cunningham
(1714-1788)

Fantasia.....Orlando Gibbons--Hemke
(1583-1625)

Introduction et variations sur une ronde populaire pour quatuor de saxophones (1930).....Gabriel Pierné
(1863-1937)

Daron Bradford, *alto saxophone*
Rick Hammarstrom, *tenor saxophone*
Mark Sheldon, *baritone saxophone*



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

DAVID LINES

Tuesday, October 25, 1983

Prelude and Fugue in D Major.....Dietrich Buxtehude
(1637-1707)

Sheep May Safely Graze.....Johann Sebastian Bach
(1685-1750)

Concerto in D Minor.....Vivaldi--Bach
(1678-1741)

Allegro - Grave - Fugue
Largo
Allegro

Adagio for Strings.....Barber--Strickland
(1910- )

Hymn Setting: O God Our Help in Ages Past.....John Longhurst

Londonderry Air.....Irish Folk Tune

From Symphony No. 1.....Louis Vierne
(1870-1937)

Allegro vivace
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BARBARA ALLEN KOVALENKO, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.
Tuesday, October 25, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 18 in E-flat Major, op. 31,
no. 3.....Ludwig van Beethoven
(1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Andante favori, wo0 57.....Ludwig van Beethoven

Sonata No. 26 in E-flat Major, op. 81a.....Ludwig van Beethoven

Das Lebewohl: Adagio--Allegro
Abwesenheit: Andante espressivo
Das Wiedersehen: Vivacissimamente

INTERMISSION

Phantasie in C Major, op. 17.....Robert Schumann
(1810-1856)

Durchaus phantastisch und leidenschaftlich
vorzutragen
Mässig. Durchaus energisch
Langsam getragen. Durchweg leise zu halten

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I Got Rhythm.....Paul Harvey--Gershwin

It Ain't Necessarily So.....Paul Harvey--Gershwin

Alan Portzline, *clarinet*

Sonata No. 1 in B Minor for Flute and Piano...Johann Sebastian Bach

Andante
Largo e dolce
Presto - Allegro

Glenda Jones, *flute*
Clayton Williams, *piano*

Concerto No. 4 in E-flat Major, K. 495.....Wolfgang Amadeus Mozart

Romanza, andante

Philip Bonney, *french horn*
Barbara Rex, *piano*

Sonata in B-flat, K570.....Wolfgang Amadeus Mozart

Allegro
Adagio
Allegretto

Elan McMahan, *piano*

Praeludium and Allegro.....Fritz Kreisler

Karen Hales, *violin*
Blair Bateman, *piano*

Capriccio #9.....Paganini

Da'Nell Geddes, *violin*

Wednesday, October 26, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BRETT A. ZUMSTEG, *organ*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, October 26, 1983
Assembly Hall

PROGRAM

Toccata, Adagio, and Fugue, BWV 564.....Johann Sebastian Bach
(1685-1750)

Blessings.....Daniel Pinkham
(1923- )

Jacob Wrestles with the Angel and
Receives His Blessing.
The Lord Appears to Isaac and
Blesses Him.
God's Blessing on Mary and the Fruit of Her Womb.
The Blessing before the Throne of God.

Vier Skizzen für den Pedal-Flügel,
op. 58.....Robert Schumann
(1810-1856)

Nicht schnell und sehr markirt
Nicht schnell und sehr markirt
Lebhaft
Allegretto

Messe pour les Paroisses.....François Couperin
(1668-1733)

Offertoire sur les Grands jeux

Symphonie No. 6.....Charles-Marie Widor
(1844-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# TARTUFFE

Music and libretto by Kirke Mechem after Molière

8:00 p.m.
October 27, 28, 29, November 2, 4, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## CAST

| | October 27, 29<br>November 2 | October 28<br>November 4 |
|---|---|---|
| Mm. Pernelle,<br>Orgon's mother | Miss Terri McKay | Miss Terri McKay<br>understudy, Miss Esther Robertson |
| Flipote,<br>Her servant | Miss Debra Thueson | Miss Debra Thueson |
| Elmire,<br>Orgon's second wife | Miss Cynthia von Tempske | Mrs. Andrea Evans |
| Mariane,<br>The lovely daughter | Mrs. Michele Scott | Miss Cheri Hardy |
| Dorine,<br>Her maid in waiting | Miss Carol Ann Goodwin | Miss Lynnette Owens |
| Orgon,<br>A respectable gentleman | Mr. Jon Linford | Mr. Jon Linford |
| Damis,<br>His manly son | Mr. Ken Shelley | Mr. Ken Shelley |
| Valere,<br>Mariane's fiancé | Mr. Mike Belnap | Mr. Mike Belnap<br>understudy, Mr. L. Jay Thompson |
| Laurence,<br>The faithful family butler | Mr. D. Kay Jenkins | Mr. D. Kay Jenkins |
| Tartuffe,<br>A controversial house guest | Mr. James Moore | Mr. James Moore |
| Mon. Loyal | Mr. Samuel Spelvin | Mr. Samuel Spelvin |

*Chorus:*

| | |
|---|---|
| Mr. John Hansen | Miss Esther Robertson |
| Mr. Dennis Todd | Miss Kathleen Jensen |

## DIRECTOR'S WARNING

It is requested that gentlemen in the audience administer careful and doting attention to the ladies in their party as performances of this play tend to heighten anxiety, suspense, and thrill among that gender. Management is not responsible for accidents due to faintings, hyperventilation, hysterical fits, or spells brought about by viewing the handsome ladies and gentlemen of the cast in their artistical portrayals.

## SETTING

The house of Monsieur Orgon Pernelle and his lovely family, #19 Rue Le Day, Paris, France, 1902.

*Act One* The morning of the fateful day in the Pernelle Household.

## INTERMISSION

*Act Two* Noon the dreadful day.

## INTERMISSION

*Act Three* The afternoon of this same shameful day.

Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Special thanks to Suzannah's Photos and Gifts at the University Mall.

## ORCHESTRA

*Ralph G. Laycock, conductor*

*Violins*
Jeffrey Olpin
Marsali S. Hancock

*Viola*
James Quist

*Cellos*
Ruth Clay
Jim Hardy

*Bass*
Dave Marsden

*Flute*
Brady Allred

*Oboes*
Barbara Rex
Vera Loveless

*Clarinet*
Jenifer Girard

*Bassoon*
Brian Peterson

*Horns*
Suanne Christensen
Philip Bonney

*Trumpets*
Evan Bateman
Robert Peterson

*Trombone*
Mike Earl

*Harp*
Lysa Wight

*Percussion*
John Chamberlain

## PRODUCTION STAFF

Guest Stage Director ..... James Arrington
Musical Director and Conductor ..... Ralph G. Laycock
Producer ..... Clayne Robison
Set Designer ..... Karl T. Pope
Technical Directors ..... R. Murray Fagan
O. Lee Walker
Assistant Technical Director ..... Bruce Duerden
Costume Designer ..... Mary H. Farahnakianpoor
Costumer ..... Sandra Gray
Makeup and Hair Design ..... Karl Wesson
Cynthia Garcia
Coaches ..... Brady Allred
Dan Perkins
Chip Prince
Company Secretary ..... Robin Otteson
Company Coordinator ..... Debra Thueson
Construction Supervisor ..... Paul Nibley
Properties Master ..... D. Kay Jenkins
Scenery Painter ..... Russell Saxton
Asst. Costumer ..... Monika Todd
Costume Crew ..... Dixie Crystal
Nadine Low
Julie Sandberg
Mary Ann Hales
Mark Gollaher
Poster Design ..... Guido Penaranda
Publicity Photographer ..... Mark Philbrick
Music Ticket Office Manager ..... Patti Baker
Technical Consultant ..... George Spelvin

## COMING MUSIC THEATRE EVENTS

*Little Mary Sunshine*

November 24, 26, 29
December 3, 6–10
Pardoe Theatre 8 p.m.

*Annie*

February 15–18, 20–25
de Jong Concert Hall 8 p.m.

*Emma* (World Premiere)

Music by Murray Boren
Text by Eric Samuelsen
January 26–28
de Jong Concert Hall 8 p.m.

*Barber of Seville*

By Gioachino Rossini
February 28, 29, March 1–8
Nelke Experimental Theatre 8 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# OKTOBOEFEST ALUMNI RECITAL

Nancy Bond Harris
Martha Craig Sargent
Markus Merrill
Jo Ellen Limberg
Othello Jerol Clark

4:00 p.m.
Friday, October 28, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Oboe in D Minor, op. 9.....Tomaso Giovanni Albinoni
(1671-1751)

Allegro e non presto
Adagio
Allegro

Nancy Harris, *oboe*
Claire Bush, *harpsichord*

Remembrances for Oboe and Piano (1980).....David H. Sargent
(1941- )

Conversations
Retrospections

Martha Sargent, *oboe*
David Ralphs, *piano*

Idillio-concertino in A Major for
Oboe and Piano, op. 15.....Ermanno Wolf-Ferrari
(1876-1948)

Preambolo
Scherzo
Adagio
Rondo

Jo Ellen Limberg, *oboe*
Warren Prince, *piano*

Concerto in C Minor for Oboe, Violin,
and Piano, BWV 1060.....Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro

Markus Merrill, *oboe*
Karen Jonsson, *violin*
Warren Prince, *piano*

Suite for Oboe and Piano (1934).....Walter Piston
(1894-1976)

Prelude
Sarabande
Minuetto
Nocturne
Gigue

Jerol Clark, *oboe*
Warren Prince, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JUSTIN LOWDER, *piano*

Student of Robert Smith

in

SENIOR RECITAL

8:00 p.m.
Friday, October 28, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in E-flat Major,
*WTC I*, BWV 852.....Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, K.310.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante cantabile con espressione
Presto

INTERMISSION

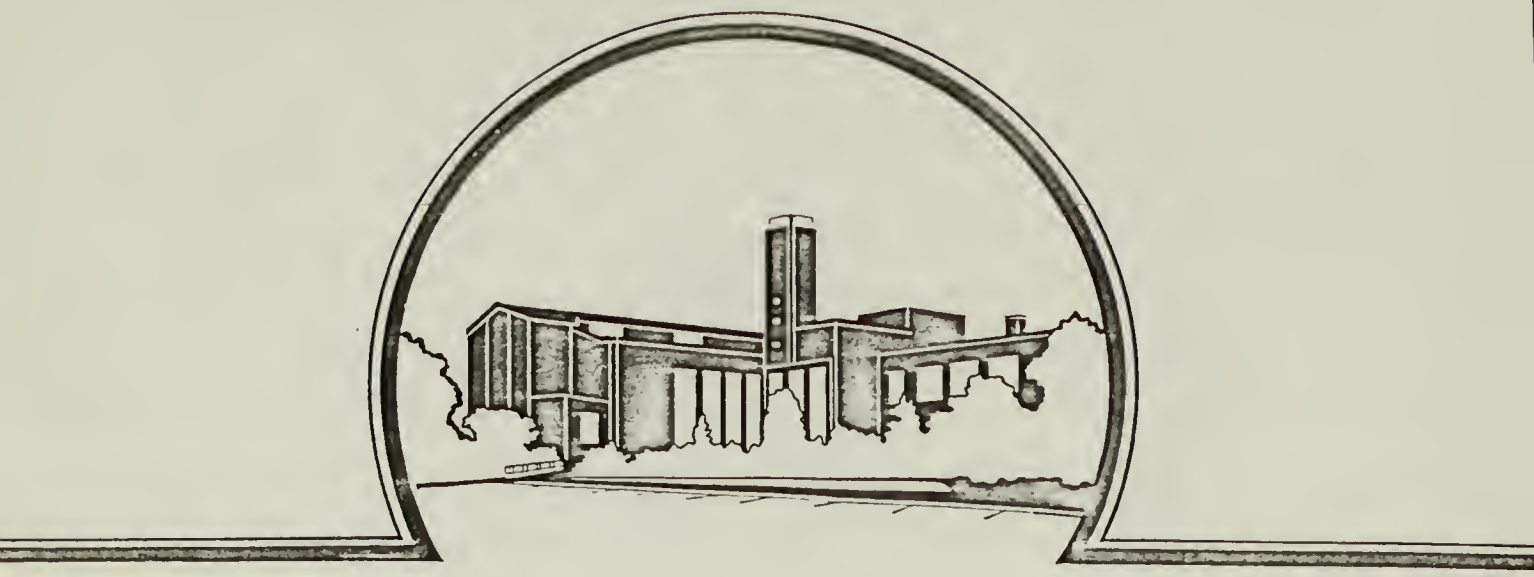
Four Mazurkas, op. 17.....Frédéric Chopin
(1810-1849)

No. 1 in B-flat Major: Vivo e risoluto
No. 2 in E Minor: Lento, ma non troppo
No. 3 in A-flat Major: Legato assai
No. 4 in A Minor: Lento, ma non troppo

Three Intermezzi, op. 117.....Johannes Brahms
(1833-1897)

No. 1 in E-flat Major: Andante moderato
No. 2 in B-flat Minor: Andante non troppo
e con molto espressione
No. 3 in C-sharp Minor: Andante con moto

Suggestion diabolique, op. 4, no. 4.....Sergey Prokofiev
(1891-1953)



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

GERALD DICK

Tuesday, November 1, 1983

Chaconne . . . . . .Louis Couperin

Jesu, Joy of Man's Desiring . . . . . .Johann Sebastian Bach

Prelude & Fugue in F Major . . . . . Johann Sebastian Bach

Andante . . . . . Georg Philipp Telemann

Ave Verum Corpus . . . . . Wolfgang Amadeus Mozart

Aria . . . . . .Flor Peeters

Prelude on "Brother James Air" . . . . . Searle Wright

Reverently, Quietly . . . . . Arr. by G. K. Dick

Toccata . . . . . .Eugene Gigout

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# AN EVENING OF CHAMBER MUSIC

FEATURING

STUDENT CHAMBER GROUPS

8:00 p.m.
Tuesday, November 1, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Three Short Pieces (1930).....Jacques Ibert
(1890-1962)

Allegro
Andante
Assez lent--Allegro scherzando

Woodwind Quintet (1948).....Elliott Carter
(1908- )

Allegretto
Allegro giocoso

Philharmonic Woodwind Quintet

Beth Ruppe, *flute* Jenifer Girard, *clarinet*
Barbara Rex, *oboe* Brian Peterson, *bassoon*
Suann Christensen, *horn*

Sacro tempio d'honor.....Giovanni Gabrieli--Pyker
(1553-1612)

Suite en La.....Tomaso Giovanni Albinoni--Thilde
(1671-1751)

Grave
Allegro

Elegia.....Zoltán Kodály--Block
(1882-1967)

Sir Duke.....Stevie Wonder

Sesquicentennial Fanfare.....Robert Hogensen

Beehive Brass Quintet

Robert Petersen, *trumpet* Phillip Bonney, *horn*
Dave Krueger, *trumpet* Mark Ammons, *trombone*
David Purington, *tuba, bass trombone*

Quartet in F Major, op. 59, no. 1.....Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto vivace e sempre scherzando

String Quartet in F.....Maurice Ravel
(1875-1937)

Agité

Honors String Quartet

Karen Jonsson, *violin* Mary Cannon, *viola*
Laurie Olsen, *violin* Julie Bennett, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 17 in D Minor, op. 31, no. 2....Ludwig van Beethoven

Largo--allegro
Adagio
Allegretto

Dan Perkins, *piano*

Concerto for Two Violas in G Major.....Georg Philipp Telemann

Lent
Gai
Large
Vif

Carol Sue Glassett, *viola*
Debi Browning, *viola*
Charlotte Laughlin, *piano*

Rumanian Folk Dances.....Bela Bartok

Joc cu bata
Braul
Pe loc
Buciumeana
Poargo Romaneasca
Maruntel

Peter Asplund, *violin*

Fantasia.....Benjamin Lees

Dan Perkins, *piano*

Wednesday, November 2, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

# GUARNERI STRING QUARTET

Arnold Steinhardt, *violin*
John Dalley, *violin*
Michael Tree, *viola*
David Soyer, *cello*

8 p.m.
Thursday, November 3, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## Quartet in E-flat Major, op. 74
## Ludwig van Beethoven

The E-flat Quartet, op. 74, opens with a slow and expressive introduction that creates an air of mystery and uncertainty against which the first movement itself is projected. This (Allegro) is a collage of disparate elements unified in a seamless harmonic flow. The pizzicato fragments tossed from one instrument to the other have earned this quartet its soubriquet "The Harp." After the midpoint of the movement, passages of turbulence precede the recapitulation of the opening section, and a lengthy coda presents an elaborate cadenza for the first violin against a combination of earlier motifs.

The slow movement is in rondo form with a lyrical, floating refrain. The intervening episodes explore contrasting key areas, while each return of the refrain becomes more elaborate. The movement ends in uncertain rhythmic suspense.

The scherzo starts with an explosion of energy—generating an impetus over which even fragmentary statements become charged with anticipation. The violent trio returns twice, and in the final reprise of the opening a feeling of intense suppression is created by the changed dynamics (Beethoven's markings move from *sempre p* to *più p* to *ppp*). The music leads straight into the final movement which is a series of variations on a very simple but oddly asymmetrical theme. The variations move from a rigid staccato counterpoint exercise, to a lilting viola melody, to running sixteenth notes, to a smoothly lyrical contour. The fifth variation is a solo for the first violin against bouncing chords, while the sixth begins with shapeless meanderings and grows slowly into an energetic coda. This juxtaposition of gentleness and power is maintained until the very end, for, after a furious whirlwind of notes, the final two chords are soft.

## Quartet No. 2 in D Major, op. 10
## Zoltán Kodály

Kodály's music is colored by influences as diverse as those of the Baroque style, Romanticism, and especially Hungarian folk culture; and yet it achieves a remarkable synthesis and individuality of its own. Bartók wrote that Kodály was "the most perfect embodiment of the Hungarian spirit," and yet that his compositions were "characterized by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty . . . but his idiom is new; he says things that have never been said before."

The majority of Kodály's work was in the realm of vocal music, but the few instrumental chamber works that he wrote (two string quartets, two cello sonatas, one duo and a serenade) are highly successful pieces—carefully structured, taut, lyrical, and expressive.

The Second String Quartet contains many of the elements that are associated with Kodály's music at its best: structural originality, a tension between lush Romantic harmonies and the astringency of folk music, slow unfolding of melody, and the stamping vigor of peasant dances.

After the instrumental escalation of the opening, a rhythmic drive carries the first movement to a singing central section, through further turbulence and shared rhapsodic utterances to a peaceful ending.

The Andante projects improvisatory recitatives against a darkly colored background. The sinuous strands intertwine and finally enter into a conflict that is briefly resolved by the emergence of a gentle folk-tune. The music becomes urgent, expressive. Out of the shadows the finale bursts into a lively series of dances separated by sudden pauses or expectant ritardandos. Texture is constantly renewed by drone basses, close canonic writing, widely spaced parallel octaves, and rhythmic intensification. A moment of disintegration precedes the forceful close.

## Quartet in D Minor, D. 810, "Der Tod und das Mädchen"
## Franz Schubert

Schubert's D Minor Quartet ("Death and the Maiden") is a work of great unity and consistency of affect. The quartet is warmly sonorous and rich in color, serious in intent and tinged with an elegiac melancholy. Within this consistent atmosphere, each movement presents a variety of ideas and motifs, as well as an abundance of the heavenly melodies that flowed as though unbidden from Schubert's pen.

The first movement, however, begins not with a melody but a terse rhythmic motif, which dominates the first half of the movement and proves capable of endless development, including the seemingly effortless growth of the principal theme. A contrasting lilting theme characterizes the second key area and is combined with a skittering sixteenth-note figure. After the return of the opening, a brief acceleration presages an exhilarating conclusion, but the poetic mood returns, and the movement ends quietly.

The song for which Schubert wrote the ineffable melody of the slow movement was a setting from Schubert's youth of a poem by Matthias Claudius. The terrified young girl urgently pleads with Death to leave her in peace, but Death replies in quiet, seductive tones: "Give me your hand, my beauty. I am your friend. You can sleep softly in my arms."

The narrowness of the range and simplicity of the rhythm of this melody create an atmosphere of sustained pathos, which is thrown into relief by the warmth of the scoring and the changing colors of the harmony. The five variations present a fascinating series of changing aspects of the song, while remaining tied to its inner essence. The fourth variation moves to the major mode for a shift of color, and a coda rounds off the movement with an added touch of major harmony.

Taut rhythms and cross-accentuation give impetus to the scherzo, which is darkly serious and controlled. The trio offers a contrast, with its smooth singing lines and brighter major mode.

The last movement is urgent and intense, with passages of unison playing and densely argued counterpoint. Several times the rhythmic figure from the first movement makes a telling appearance. Occasionally the texture is fragmented or dissolves into nothingness, only to be reconstituted into sections of great drive and density. The prestissimo final measures bring the quartet to a powerful conclusion.

—Program notes by Jeremy Yudkin

PROGRAM

Quartet in E-flat Major, op. 74,
"The Harp" ..... Ludwig van Beethoven
(1770–1827)

Poco adagio—Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Quartet No. 2 in D Major, op. 10 ..... Zoltán Kodály
(1882–1967)

Allegro
Andante quasi recitativo
Allegro giocoso

INTERMISSION

Quartet in D Minor, D. 810, "Der Tod
und das Mädchen" ..... Franz Schubert
(1797–1828)

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

## UPCOMING MUSIC EVENTS

| | | |
|---|---|---|
| November 8 | Jazz Ensembles with combos | 8:00 p.m. CH |
| November 9 | Deseret String Quartet | 8:00 p.m. RH |
| November 9 | Men's and Women's Choruses | 8:00 p.m. CH |
| November 11 | °Synthesis | 8:00 p.m. CH |
| November 12 | °Leigh Howard Stevens, *marimba*<br>Performing Arts Series | 8:00 p.m. RH |
| November 13 | °Singing Sergeants | 7:30 p.m. CH |
| November 15 | Christopher McKellar, guest *viola* | 8:00 p.m. RH |
| November 16 | °Utah Symphony Orchestra with<br>Maurice Andre, *trumpet*<br>Performing Arts Series | 8:00 p.m. CH |
| November 18 | Chamber Orchestra | 8:00 p.m. RH |
| November 18–19 | °Oratorio Choir and Symphony Orchestra | 8:00 p.m. CH |

°ticketed event
RH = Madsen Recital Hall
CH = de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CHARLOTTE A. WALLACE, *organ*

Student of Douglas Bush

in

GRADUATE RECITAL

4:00 p.m.
Sunday, November 6, 1983
Zion Lutheran Church

PROGRAM

Prelude and Fugue in C Major.....Vincent Lübeck
(1654-1740)

Resonet in laudibus.....Fridolin Sicher
(1490-1546)

Hymn Preludes for the Liturgical Year,
op. 100.....Flor Peeters
(1903- )

O Blessed Day When First Was Poured (Angeles)
Jesus Christ, Our Lord Most Holy (Teshiniens)
Christ Is Arisen (Christ ist erstanden)
In Peace and Joy I Now Depart (Mit Fried' und Freud')
All Praise to Thee, My God, This Night (Tallis' Canon)
Thee Will I Love, My Strength, My Tower (Ich will dich lieben)
Partita: We Praise Thee O God, Our Redeemer, Creator (Kremser)
Eternal Ruler of the Ceaseless Round (Song I)

Prelude and Fugue in C Major, BWV 545.....Johann Sebastian Bach
(1685-1750)

Toccata in B Minor.....Eugène Gigout
(1844-1925)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major, op. 12..... Franz Schubert

Allegro moderato
Andante
Allegro

Marilyn Collard, *piano*

Concerto No. 2 in D Minor, op. 22.....Henryk Wieniawski

Allegro moderato

Karen Hales, *violin*
Jayne Galloway, *piano*

Concerto for Violin, op. 14.....Samuel Barber

Da'nell Geddes, *violin*
Blair Bateman, *piano*

Wednesday, November 9, 1983

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MEN'S CHORUS

Ralph Woodward, *conductor*

AND

WOMEN'S CHORUS

Rebecca Wilcox, *conductor*

8:00 p.m.
Wednesday, November 9, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Long Hast Thou Stood.....Swedish Hymn, arranged by Ludwig Lindeman

Hide Not Thou Thy Face, O Lord.....Richard Farrant
(c1525/30-1580)

Resonet in laudibus.....Jacob Handl
(1550-1591)

Sandefur Schmidt, *conductor*

Missa Mater Patris.....Josquin Desprez
(c1440-1521)

Kyrie
Gloria

Behold Man.....Ron Nelson
(1929- )

*Men's Chorus*

II

Duo seraphim.....Gregor Aichinger
(1564/65-1628)

Fa una canzone.....Orazio Vecchi
(1550-1605)

Now Is the Summer Springing.....John Hilton
(1599-1657)

Your Voices Raise, from the *Chandos*
Anthems.....George Frideric Handel
(1685-1759)

Francene Reck and Dian Coates, *sopranos*

III

Nun stehn die Rosen in Blüte, op. 44, no. 7.....Johannes Brahms
(1833-1897)

Wedding Chorus, from *In Windsor Forest*.....Ralph Vaughan Williams
(1872-1958)

Bell Chorus, from the *Third Symphony*.....Gustav Mahler
(1860-1911)

John Chamberlain, *chimes, glockenspiel, triangle*
Tamera Layton, Lynn Streahl,
Amy Bryson, Claudia Manaton, *mezzo-sopranos*

*Women's Chorus*

INTERMISSION

IV

Drink to Me Only with Thine Eyes.....Air by Colonel Mellish
(1777-1817)
arranged by Roger Quilter

Down by the Sally Gardens.....Irish folk song, arranged by
Robert Shaw and Alice Parker

Ayer te he visto.....Spanish folk song, arranged by
Roger Wagner

Sandefur Schmidt, *alto*

Three Welsh Folk Songs.....Arranged by Archibald Davison

The Monks' March
O Why Camest Thou before Me?
Men of Harlech

Colorado Trail.....American folk song, arranged by
Norman Luboff

*Men's Chorus*

V

Tota pulchra es, op. 10, no. 2.....Maurice Duruflé
(1902- )

O Waly, Waly.....Somerset folk song, arranged by
John E. Phillips

Choruses from *Alice in Wonderland*.....Irving Fine
(1914-1962)

The Lobster Quadrille
Father William

*Women's Chorus*

VI

Ye Servants of God (Old 104th).....Don Malin

*Combined Choruses*

## WOMEN'S CHORUS

Rebecca Wilcox, *conductor*
Rob Hancock, *accompanist*

*Soprano I*

Lisa Bentley
Sheryl Brimhall
Susan Bullock
Amy Busby
Ruth Christensen
Dian Coates
Jana Dewey
Julie Duncan
Leticia Follett
Susan Green
Susan Heintz
Julie Jacobs
Julie Johnson
Beth Klohr
Amber Layne
Amy Marlowe
Annette McCallum
Patrece McMillin
Ginger Peterson
Francene Reck
Joann Richardson
Rene Roberts
Lisa Spohn
Kimberly Stewart
Lynn Streahl
Charlene Tanner
Carole Wilkinson
Tanya Young

*Soprano II*

Anneli Alleman
Valary Anderson
Annette Apostol
Lori Behunin
Jackie Bliss
Sara Brinkman
Marianne Broomhead
Amy Bryson
Nilufer Cicin
Gina Crum
Michelle Dike
Kathryn Fish
Holley Freeman
Ann Fuller
Lori Haas
Deann Haroldsen
Beverly Heiner
Shauna Hyde
Carie Juchau
Tamera Layton
Amy Maxfield
Karen Monson
Leslie Nakagawa
Sandy Nielson
Lorraine Patterson
Diane Richards
Rozann Riches
Elizabeth Strange
Carolyn Wells
Marilyn White

*Alto I*

Korinne Bagley
Laura Barrus
Carrie Bradley
Cathy Chamberlain
Jill Clark
Hanneke deGroot
Tina Ellsworth
Jennifer Gibson
Michelle Harmon
Darlene Hellewell
Deanna Hoggatt
Julie Johnston
Traci Madson
Claudia Manaton
Rita Randall
Susan Riley
Janice Smith
Rinda Taylor
Carol Walton
Linda Young

*Alto II*

Shannon Borg
Connie Carlson
Julie Christensen
Leann Clark
Jenny Hale
Becky Johnson
Heather Muhlstein
Lori Munson
Jann Murdock
Holly Nelson
Cindy Paine
Sandy Petersen
Susan Reilly
Bobbi Self
Laura Sill
Amy Stitt

## MEN'S CHORUS

Ralph Woodward, *conductor*

*Tenor I*

James M. Cash
Russell Cottam
Richard E. Grapes Jr.
Kevin G. McDaniel
Todd Nielson
Benjamin W. Wood Jr.

*Tenor II*

E. Jeffrey Fairbanks
Stephen L. Oldham
Douglas F. Padilla
Kenneth Pena
Kent S. Rushton
S. Dwight Western
K. Don Wilde

*Baritone*

Nathan K. Cummings
Don Holman
Jeffrey M. Hovenier
Eric D. Huntsman
James Lynch
R. Adam Moody
Dennis Morganson
Paul R Oldham
Rich Rogers
James P. Shipp

*Bass*

Mark A. Call
David Monson
Richard J. Olson
Richard Read
Glen T. Weaver

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# DESERET QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Julie Zumsteg, *cello*

with

David Bennett, *viola*

8:00 p.m.
Wednesday, November 9, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quintet No. 2 in G Major, op. 111.....Johannes Brahms
(1833-1897)

Allegro non troppo, ma con brio
Adagio
Un poco allegretto
Vivace, ma non troppo presto

In commemoration of the 150th anniversary of his birth

Quartet No. 2, op. 17.....Béla Bartók
(1881-1945)

Moderato
Allegro molto capriccioso
Lento

The Junk Food Blues.....John C. Whitney
(1979- )

Heliotrope Bouquet.....Scott Joplin--Zinn
(1868-1917)

Scott Joplin's New Rag.....Scott Joplin--Zinn

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ELIZABETH A. RUPPE, *flute*
Student of Ted Wight

in

CHAMBER RECITAL

8:00 p.m.
Friday, November 11, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Trio Sonata, from *Musikalisches Opfer*,
BWV 1079.....Johann Sebastian Bach
(1685-1750)

Largo
Allegro
Andante
Allegro

Elizabeth Ruppe, *flute*
Laurie Olsen, *violin*
Brett Zumsteg, *harpsichord*
Julie Bennett, *cello*

Duetto a 2 flauti, F. 57.....Wilhelm Friedemann Bach
(1710-1784)

Allegro e moderato
Lamentabile
Presto

Elizabeth Ruppe, *flute*
David Kern, *flute*

Serenade for Flute, Violin, and Viola,
op. 25.....Ludwig van Beethoven
(1770-1827)

Entrata--Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con variazioni
Allegro scherzando e vivace
Adagio
Allegro vivace e disinvolto

Elizabeth Ruppe, *flute*
Karen Jonsson, *violin*
Bertil van Boer, *viola*

INTERMISSION

Woodwind Quintet (1948).....Elliott Carter
(1908- )

Allegretto
Allegro giocoso

Elizabeth Ruppe, *flute*
Barbara Rex, *oboe*
Jenifer Girard, *clarinet*
Brian Peterson, *bassoon*
Suann Christensen, *horn*

Three Dances in A Minor for Flute
and Tuba.....Georg Philipp Telemann--Hartley
(1681-1767)

Moderato
Allegro
Vivace

Elizabeth Ruppe, *flute*
Mark Scott, *tuba*

Sails, Winds, and Echoes for Flute Choir,
op. 54.....Crawford Gates
(1921- )

Sandra Smith, *piccolo*
Elizabeth Ruppe, *flute*
Lisa Eppich, *flute*
Kathy Henich, *flute*
Steve Alder, *alto flute*
David Kern, *bass flute*
Joe Ahern, *alto flute*
Carol Schramm, *flute*
Marilee McGettigan, *flute*
Sandra Siebert, *flute*
Charlotte Webb, *piccolo*

Brady Allred, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*Presents*

# LEIGH HOWARD STEVENS, *marimba*

8:00 p.m.
Saturday, November 12, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

Preludes for Marimba

No. 5 ..... Raymond Helble (1949- )

No. 3 ..... William Penn (1943- )

No. 4 ..... Raymond Helble

No. 4 ..... William Penn

Sonata in B Minor, BWV 1003 (Original: Sonata in A Minor for Solo Violin) ..... Johann Sebastian Bach—Stevens (1685-1750)

Grave
Fuga
Andante
Allegro

Selections from the Album for the Young, op. 68 ..... Robert Schumann—Stevens (1810-1856)

Knecht Ruprecht
No. 26: Nicht schnell, hübsch vorzutragen
No. 30: Sehr langsam
Wilder Reiter

INTERMISSION

Toccata Fantasy in E-flat Minor ..... Raymond Helble

*West Side Story* Suite ..... Leonard Bernstein—Serry (1918- )

Prelude
Passacaglia
Impromptu
Perpetual Motion
Chorale

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

and

## AIR FORCE RESERVE OFFICER TRAINING CORP

*Presents*

THE UNITED STATES AIR FORCE

## SINGING SERGEANTS

with members of the

AIR FORCE BAND

Captain Craig D. Jessop, *conductor*

8:00 p.m.
Sunday, November 13, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Hodie Christus natus est.....Giovanni Pierluigi da Palestrina
(1525-1594)

O magnum mysterium.....Tomás Luis de Victoria
(1548-1611)

Three Celtic Invocations (World Premeire).....Daniel E. Gawthrop

Morning Prayer
The Lightener of the Stars
God Be With Us

Gloria.....John Rutter

The USAF Brass Ensemble
Clay Christiansen, *organ*
(Salt Lake Tabernacle Organist)

INTERMISSION

Songs of the Ivy League

| | |
|---|---|
| Gaudeamus | Arr. by M. Bartholomew |
| Whiffenpoof Song | Arr. by M. Bartholomew |
| April Is in My Mistress' Face | Arr. by A. T. Davison |
| Old Man Noah | Arr. by M. Bartholomew |

Shenandoah.....Arr. by SMSgt M. Davis*
MSgt Barbara Lewis, *soprano*

Cottonfields.....Arr. by SMSgt M. Davis*
TSgt Donna Baldwin, *alto*
MSgt Dana Steinhauser, *bass*

The Twelfth of Never.....Arr. by SMSgt M. Davis*

High Flight.....Johnny Mann

Ride on King Jesus.....Arr. by Shaw-Parker

Sometimes I Feel Like a Motherless
Child.....Arr. by Jester Hairston

Soon Ah Will Be Done.....Arr. by Dawson

*Member, The United States Air Force Band

## THE SINGING SERGEANTS

The Official Chorus of the United States Air Force

"America's International Musical Ambassadors"

Captain Craig D. Jessop, *director* (Millville, UT)
CMSgt Cecil Pearce, Superintendent (Sharon Springs, KS)

Soprano
MSgt Barbara Lewis* (Lemoyne, PA)
MSgt Linda Nohacs (Dayton, OH)
TSgt Patricia Fanara (Massapequa Park, NY)
TSgt Jamie Parker (New Cumberland, PA)
TSgt Daisy Jackson (Pensacola, FL)
TSgt Julianne Turrentine (Uniontown, PA)

Alto
MSgt Glenda Shepela (Aberdeen, SD)
TSgt Laurel Schmitt* (Dumont, NJ)
TSgt Donna Baldwin (Dummerston, VT)
TSgt Eileen Snow (Salt Lake City, UT)
TSgt Jan David (Springfield, VA)
TSgt Ann Ambach (Cincinnati, OH)

TENOR
CMSgt John Hickox (Attica, NY)
SMSgt Robert Black (Queens, NY)
MSgt Robert Patton* (Gowrie, IA)
MSgt Josue Bustos (Kingsville, TX)
TSgt Richard Pearson (Carrollton, OH)
TSgt Robert Baker (Frederick, MD)
TSgt Mark Tarallo (Canopolis, PA)

Baritone/Bass
CMSgt Cecil Pearce (Sharon Springs, KS)
SMSgt Charles Kuliga (Manchester, NH)
MSgt Gerald Walker* (Iowa Falls, IA)
MSgt Louis Ciuca (Vandergrift, PA)
MSgt George Singleton (Washington, DC)
MSgt Dana Steinhauser (Winter Haven, FL)
MSgt Donald Frank (Columbus, OH)

The Singing Sergeants Combo
SMSgt Gerald Law*, *piano* (Pensacola, FL)
TSgt Walter Johns, *guitar* (Silver Spring, MD)
TSgt Stuart Clemmer, *percussion* (Farmington, CT)

*Section Leader

And Members Of

## THE UNITED STATES AIR FORCE BAND

Trumpet
MSgt Ted Lewis
MSgt Victor Bowman
TSgt Jeffrey Novak
TSgt James Bittner

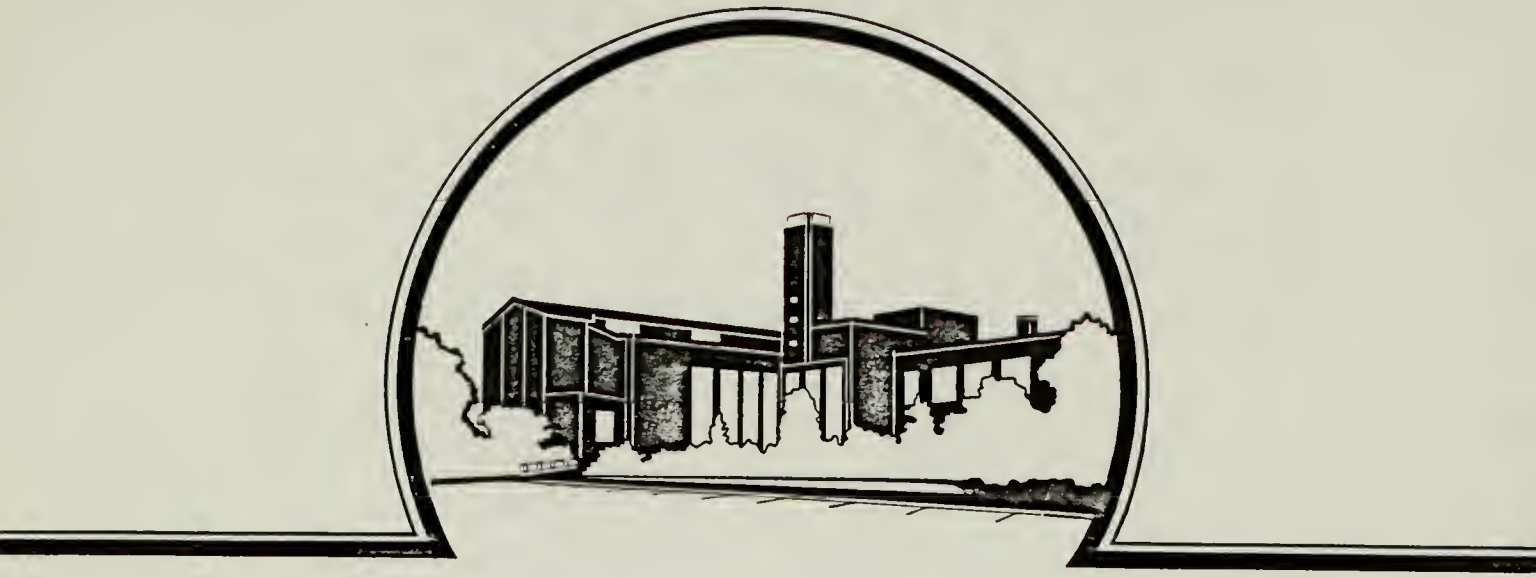
Trombone
TSgt Chris Matten
SSgt Nancy Vogt
SSgt Lindsey Smith

Tuba
SSgt Jan Duga

Percussion
TSgt Aubrey Adams

Tympani
TSgt Andrew Power

Support Staff
SSgt Winston Jones, Audio
SSgt Rodney Farrell, Stager



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

SUE CAMPBELL

Tuesday, November 15, 1983

Prelude and Fugue in E Minor.....Nicolaus Bruhns

Wachet Auf, Ruft Uns Die Stimme.....Johann Sebastian Bach

Num Komm', Der Heiden Heiland.....Johann Sebastian Bach

Auf Meinen Lieben Gott.....Johann Sebastian Bach

Fantasy on *Come, Come Ye Saints*.....Darwin Wolford

Trois Mouvements.....Jehan Alain

Andante

David Kern, *flute*

Cantabile.....César Franck

Suite Gothique.....Leon Boëllman

Tocatta

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

CHRISTOPHER MCKELLER, *viola*

Assisted by:

Marjorie Becker Janove, *piano*

GUEST ARTIST

8:00 p.m.
Tuesday, November 15, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3 in G Minor for Viola da Gamba, BWV 1029.....Johann Sebastian Bach (1685-1750)

Vivace
Adagio
Allegro

Sonata for Viola and Piano, op. 147.....Dmitry Shostakovich (1906-1975)

Moderato
Allegretto
Adagio

INTERMISSION

Von ewiger Liebe, op. 43, no. 1.....Johannes Brahms (1833-1897)

Sonata in F Minor for Viola and Piano, op. 120, no. 1.....Johannes Brahms

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quintet No. 4, op. 100.....Anton Reicha

Minuetto
Finale

Beth Ruppe, *flute*
Barbara Rex, *oboe*
Jenifer Girard, *clarinet*
Suann Christensen, *french horn*
Brian Peterson, *bassoon*

Contest Piece.....Andre Gedalge

Jeff Grundvig, *trumpet*
Clayton Williams, *piano*

Poem.....Charles Griffes

Brady Allred, *flute*
Dan Perkins, *piano*

Gretchen am Spinerade.....Franz Schubert

Oh Divine Redeemer.....Charles Gounod

Laurelie Bell, *soprano*
Denise Davidson, *piano*

Sonata No. 3 in F, op. 46.....Dmitri Kabalevsky

Allegro con moto
Andante contabile
Allegro giocoso

Rosalie Boman, *piano*

Wednesday, November 16, 1983

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

## UTAH SYMPHONY ORCHESTRA

Joseph Silverstein, *music director and conductor*
Maurice André, *trumpet*

8:00 p.m.
Wednesday, November 16, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

Symphony No. 2 in B-flat Major, D.125 ..... Franz Schubert (1797–1828)

Adagio maestoso—Allegro con brio
Allegretto
Menuetto: Vivace
Presto vivace

Trumpet Concerto in E-flat Major ..... Johann Nepomuk Hummel (1778–1837)

Allegro con spirito
Andante
Rondo

Mr. André, *trumpet*

INTERMISSION

Trumpet Concerto No. 2 in D Minor ..... Tomaso Giovanni Albinoni (1671–1751)

Allegro
Andante
Allegro

Mr. André, *trumpet*

Suite, from *The Firebird* ..... Igor Stravinsky (1882–1971)

Introduction
Dance of the Princesses
Dance of King Kastchei (Dance Infernal)
Berceuse
Finale

This concert is assisted by grants provided by the Utah Arts Council; the National Endowment for the Arts, Washington, D.C.; and the Utah Symphony Orchestra, Provo Association.

# PROGRAM NOTES

## Franz Schubert, **Symphony No. 2 in B-flat Major, D.125**

Franz Schubert spent most of his life in obscurity and poverty. Little or no interest was shown toward his music until just prior to his tragic and premature death. As late as 1826, just two years before he died, the publishers Breitkopf und Härtel failed to recognize his genius, for in a letter to him they wrote: "We are as yet wholly unacquainted with the mercantile success of your compositions and therefore unable to meet you with the offer of a fixed pecuniary remuneration." Seventy years later this same publishing house issued the last of thirty-nine volumes of Schubert's works.

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Anselm was a musician who recognized the genius of Schubert. It was through the two brothers that much of his work was published. After Schubert's death at age 31, most of his unpublished manuscripts were, quite naturally, in Anselm's possession.

Schubert never heard many of his works performed. It remained for Schumann and Mendelssohn to bring posthumous glory to Schubert. In 1838—ten years after his death, Schumann called upon Schubert's surviving brother Ferdinand, still living in Vienna. Ferdinand was an impoverished school teacher and composer of some ability whose sole assets consisted of some of his brother's manuscripts. One of these works and one of Schubert's greatest works, the C Major (*Great*) Symphony, was premiered in 1839, with Mendelssohn conducting the Gewandhaus Orchestra.

In 1865, thirty-seven years after Schubert's death, the celebrated conductor Herbeck called upon Anselm Hüttenbrenner—old and tired, awaiting death. "I am here to ask permission to produce one of your works in Vienna. . . . It is my purpose to bring forward works of Schubert, Hüttenbrenner, and Lachner. . . . It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man, and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the corner of a manuscript in Schubert's handwriting *Symphonie in H-moll,* the *Unfinished* Symphony in B Minor. One of the repertory's most popular and enduring symphonies had to wait thirty-seven years after Schubert's death for performance.

* * * * *

Joseph Braunstein (writing for *Nonesuch Records*) says it is possible that the Second Symphony might have been performed or rehearsed during Schubert's life. "Many of the orchestral parts of Schubert's Second Symphony, dated 1816 and 1817, have been found." It is slim evidence, and as far as is known, the Symphony never was given a major public performance during Schubert's life.

A thumb-nail sketch of the Symphony's four movements is given by Braunstein: "The symphony shows several features (similar to the conventional symphony): the slow introduction to the first movement, a set of variations for the second movement, the gentle treatment of the trio of the *Minuet,* and a very speedy *finale.* The first *allegro* shows a tendency to extend the customary form, and a movement of more than 600 measures is the result. The expansion of the framework is not achieved by thematic elaboration, however, but by repetition. . . ."

The Andante's five variations are similar to Haydn's. The third movement is designated a Minuet, but like many of Haydn's, it is too fast and spirited for that form and resembles a Scherzo. The Finale sparkles with excitement and moves along with a familiar Schubertian rhythmic vitality.

## Johann Nepomuk Hummel, **Trumpet Concerto in E-flat Major**

Hummel was born in Pressburg, known today as Bratislava, Slovakia. He was a student of Mozart, whose music he emulates. He was a piano virtuoso and composer and concertized extensively throughout Europe. Like Mozart, he played in public at the age of 9 and toured Europe for the first time at the age of 10. This tour took him as far as Scotland and Denmark.

In 1804 at the age of 26, Hummel succeeded Haydn as director of the prestigious orchestra of Prince Esterházy. After seven years there, he held similar positions in Stuttgart, St. Petersburg, and, finally, Weimar (from 1820 until his death) where he enjoyed Goethe's friendship. His European tours continued up to the end of his life. He was a fellow student with Beethoven under Albrechtsberger. He and Beethoven were rivals. History records stormy relations between the two.

Most of his compositions are, quite naturally, for his instrument, the piano: Concertos, Sonatas, Fugues, Etudes, and separate pieces. He also wrote a Piano Method, which was used for some time. He wrote considerable chamber music, three masses, five operas, and six ballets.

* * * * *

The E-flat Major Trumpet Concerto was discovered in this huge output with some surprise. It is a brilliant, but difficult trumpet concerto. It requires a virtuoso to negotiate its challenging passages. The Trumpet Concerto in E-flat Major has been restored and edited by Peter Willemoës, a well-known musicologist as well as sound engineer.

Hummel wrote the Concerto in the brilliant key of E-flat Major. The first movement is a large-scale sonata-allegro. In fact, the first movement is longer than the other two movements combined. All experts point out Hummel's similarity to Mozart. Hummel's music is definitely Classical in style. This very impressive Classical sonata-allegro first movement is vastly different from the two movements that follow. The Andante is brief and melodic and is connected to the Rondo finale, a breathtaking movement that demands virtuosity. It is more in the spirit of Weber than Mozart.

## Tomaso Albinoni, **Trumpet Concert No. 2 in D Minor**

Tomaso Albinoni has never been performed by the Utah Symphony. Bach and Handel, on the other hand, are household words. Albinoni was their contemporary; fourteen years older than both, he died the same year as Bach in 1750. Little is known of him except for bits and scraps of information that have surfaced.

His father was a prosperous merchant who owned considerable property, which Tomaso inherited. Tomaso apparently played a role in the family business, according to Sir John Hawkins in his *General History of the Science and Practice of Music* published in 1776: "Originally he was a maker of cards, but having an early propensity to music, and having been taught the violin in his youth, he became not only an excellent performer of that instrument, but also an eminent composer."

He referred to himself as a "Venetian amateur" and did not have to depend upon music for a living. However, from 1711 on he called himself "musico di violino," which implies that he was working as a professional violinist. There is no record of his ever having held a distinguished position in a conservatory or theater. He was obviously very interested in the latter. He wrote considerable vocal music, including fifty operas.

His instrumental music is contained in ten opus numbers. It is from opus 2 that tonight's Trumpet Concerto is drawn. Actually, there were no concertos written for trumpet in Albinoni's time. They were written as concertos for oboe. Present-day performances find the trumpet an extremely effective substitute for the original oboe solo.

Albinoni's instrumental works are in the usual three movements: Allegro, Andante, Allegro.

## Igor Stravinsky, **Firebird Suite No. 2 (1919)**

From the lengthy score of *The Firebird,* Stravinsky extracted three orchestral suites. The first was published in 1911 and calls for a huge orchestra: 1 piccolo and 3 flutes, 3 oboes and 1 English Horn, 3 clarinets in A, clarinet in D, bass clarinet, 3 bassoons, 2 contrabassoons, a glittering array of percussion, and so on.

The Second Suite—heard tonight and most-performed in the music world—was published in 1919. Its orchestration is drastically reduced: woodwinds in twos (except for piccolo and English horn), 4

horns, 2 trumpets, 3 trombones, tuba, kettledrums, an assortment of percussion instruments, harp, and conventional strings. It is in four movements or sections:

I. *Introduction; The Firebird and Her Dance.* A shortened version of the opening movement of the First Suite (1911).

II. *The Princesses' Round: Khorovod.* This is exactly the same as movement IV of the First Suite: tender, lyrical, with folk-like melodies. The main theme of the Princesses is first sounded in violins, pianissimo.

III. *Dance of King Kastchei.* This is identical with movement V of the First Suite, where it is called the *Infernal Dance of King Kastchei.* It begins with an ugly orchestral crash that will awaken slumberers in the audience. It is followed by violent, syncopated, clashing harmonies that seem to be pointing the way toward Stravinsky's soon-to-be controversial *Rite of Spring.*

IV. *Berceuse and Finale.* The Berceuse possesses what Edward Downes describes as "the most beguiling, orchestral magic. The nostalgic bassoon phrases at the beginning are like the 'Once upon a time' of a fairy tale. At the close the whispered *tremolo* of the strings floats down through the orchestra. . . . This continues without interruption into the *Finale.* A solo horn sings an echo of a theme . . . heard earlier in the scene of the princesses.

". . . There is a rippling *glissando* of the harp and the strings chant the same melody with growing fervor."

The entire orchestra joins in "the song of deliverance" followed by majestic chords in the brass against "a shimmering pedal point of violins" high on the E-string, and Stravinsky brings his magical score to a brilliant climax.

* * * * *

Stravinsky published a Third Suite in 1949 scored essentially the same as Suite No. 2. It differs in that it includes many more of the actual ballet scenes. In contrast to the Suite (1919) heard tonight, which has four movements, the 1949 Suite has ten. The 1919 version is the one normally performed whenever *The Firebird* is programmed.

* * * * *

In the summer of 1909 Diaghilev, famed impresario of the sensational Russian Ballet, asked Stravinsky, young and unknown at the time, to write a ballet score founded on the Old Russian legend of the *Firebird.* The score is dated May 18, 1910. It bears a dedication to Rimsky-Korsakov's son, Andrei, a close friend of Stravinsky. The scenario was the work of Fokine.

Its first performance was given at the Paris Opera on June 26, 1910 with the following cast: Firebird, Tamara Karsavina; the Beautiful Tsarevna, Mme. Fokine; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. Sets were by Golovine and Bakst.

The premiere was a great success. Stravinsky became famous overnight. Debussy rushed backstage after the performance and embraced the young Russian composer, as if to hail him as his successor.

* * * * *

According to David Ewen "the Fokine scenario developed the traditional Russian legend without much variation. Ivan Tsarevitch, roaming aimlessly one night, stumbles across the Firebird and captures it as it is in the act of plucking golden fruit from a silver tree. As a reward for its release, the Firebird presents Ivan with one of its glowing feathers, which he accepts.

"Suddenly the thick darkness of the night dissipates. A castle comes into view, from whose doors thirteen maidens of surpassing beauty emerge. Little realizing that they are being observed, they play with the silver tree and its fruit. Emerging from his hiding place, Ivan receives from one of the maidens a golden fruit as a gift, and they dance out of sight.

"The night passes into dawn. Suddenly, Ivan realizes that the castle is the home of the dreaded Kastchei, who captures wayfaring strangers and subjects them to his will. Determined to conquer this ogre, Ivan enters the castle, which is guarded by terrifying monsters. Kastchei attempts to bewitch Ivan; but his power is impotent before the magic feather Ivan holds in his hand.

"Then the Firebird comes into view, reveals to Ivan a casket, and informs him that Kastchei's fate is

concealed in it. Ivan opens the casket and withdraws an egg, which he smashes to the ground. Death emerges from the smashed egg shell and obsesses the body of Kastchei. As Kastchei perishes, the castle suddenly disappears and the maidens are freed from their bondage. As a reward, Ivan receives in marriage the hand of the most beautiful of the captive maidens."

* * * * *

In this exciting score Stravinsky displayed his versatility by penning such sublime music as the Berceuse and, at the same time, such sounds of "barbarism" as Kastchei's Infernal Dance.

Many were outraged at the "contemporary" sounds in the score. Indeed, Pavlova, who was scheduled to dance in the premiere, refused to do so because of the "horrible music." Diaghilev, on the other hand, had tremendous confidence in the youthful Stravinsky, remarking to a friend: "Mark that man Stravinsky. He is on the eve of celebrity!"

* * * * *

Stravinsky tells in his memoirs how he was drawn into the circle of Diaghilev and his colleagues:

In the process of forming a ballet company, he (Diaghilev) ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera, *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakov, who had died in June 1908. It was at this point that Diaghilev handed to him the commission for *The Firebird,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in theatre, painting, architecture, sculpture: "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming pupil. He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet, which needless to say excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris," wrote Stravinsky, "enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember on the evening of the premiere, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days."

* * * * *

In the Norton lectures delivered at Harvard University in 1939–40 and published subsequently under the title *Poetics of Music,* Stravinsky philosophizes about "freedom" in musical composition, implicitly slapping contemporary music's "far out avant-garde" composers:

"... my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.

"... The creator's function is to sift the elements he receives from her, *for human activity must impose limits upon itself. The more art is controlled, limited, worked over, the more it is free*" (italics added).

—Program notes supplied by the Utah Symphony

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

BYU STRING ORCHESTRA

Laurie Olson, *conductor*

Brandenburg Concerto No. 4 in G Minor.....Johann Sebastian Bach

Sharon Aldous, *flute* Mark Taylor, *violin*
Becky Butcher, *flute* Ellen McMahan, *harpsichord*

Five German Dances.....Franz Schubert

Finale from the *Water Music*.....George Frideric Handel

*1st violin*

Laurinda Rumbaugh
Monica Larsen
Rebecca Neumann
Ann Rolfson
Michelle Davis
Lorine Jue

*2nd violin*

Cathy Stanton
Michele Till
Cynthia Cutler
Robin Clay
John Eddington
Rachelle Rasmussen
Susan Odd

*viola*

Kathryn Smigelski
Nancy Call
Laura MacBeth

*cello*

Tracey Haynes
William Davis
Stuart Strauss
Curtis Davis

*bass*

Melanie Larsen
Bob Lashier

Thursday, November 17, 1983

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

## CHAMBER ORCHESTRA

Ralph G. Laycock, *director*

David Kern, *flute*

8:00 p.m.
Friday, November 18, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture to *L'italiana in Algeri*.....Gioachino Rossini
(1792-1868)

On Hearing the First Cuckoo in Spring.....Frederick Delius
(1862-1934)

Ballade for Flute, String Orchestra,
and Piano.....Frank Martin
(1890-1974)

David Kern, *flute*

Symphony No. 19 in D Major.....Antonio Salieri
(1750-1825)

Allegro molto
Andantino grazioso
Presto

INTERMISSION

Symphony No. 94 in G Major, Hob. I/94,
"Surprise".....Joseph Haydn
(1732-1809)

Adagio cantabile--Vivace assai
Andante
Menuetto: Allegro molto
Allegro di molto

PERSONNEL

*Flutes*

David Cardon
Andrea Freeland

*Oboes*

Barbara Rex
Vera Loveless

*Clarinets*

Jenifer Girard
Alan Portzline

*Bassoons*

David Hare
Jane Sylvester

*Horns*

Philip Bonney
Randy Kellogg

*Trumpets*

Robert Peterson
Evan Bateman

*Timpani*

John Chamberlain

*Violins* (alphabetical)

Janet Anderson
Anne Crawley
Karen Hales
Marsali S. Hancock
Karen Jonnson
Emily Oldham
Laurie Olsen
Shauna Smith
Mark Taylor
Jim Waite

*Violas* (alphabetical)

Bryon Blackburn
Nancy Call
Mary Cannon
Cheryl White

*Cellos* (alphabetical)

Julie Bennett
Ruth Clay
Jim Hardy

*Bass*

Dave Marsden

*Piano*

Malcolm Litchfield

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# ORATORIO CHOIR

Ronald J. Staheli, *director*

AND

SYMPHONY ORCHESTRA

David Dalton, *conductor*

8:00 p.m.
November 18 and 19, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

## Toward the Unknown Region (1905-1906).....Ralph Vaughan Williams (1872-1958)

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last (O joy! O fruit of all!) them to fulfil O soul.

--Walt Whitman

## INTERMISSION

## Carmina burana (Cantiones profanae) (1937).....Carl Orff (1895-1982)

| *Sopranos* | *Tenor* | *Baritones* |
|---|---|---|
| Stephanie Buckley | James Kasen | Jon Linford |
| Cheri Hardy | | John Lorentzen |
| Lynnette Owens | | Christopher Read |
| Gina Pack | | Ken Shelley |

1. O fortuna (chorus)

O fortune! Like the moon everchanging, rising first then declining;
Hateful life treats us badly then with kindness,
Making sport with our desires,
Causing power and poverty alike to melt like ice.

Dread destiny and empty fate, an ever turning wheel,
Who make adversity and fickle health alike turn to nothing,
In the dark and secretly you work against me;
How through your trickery my naked back is turned to you unarmed.

Good fortune and strength now are turned from me.
Affection and defeat are always on duty.
Come now, pluck the strings without delay;
And since by fate the strong are overthrown, weep ye all with me.

2. Fortune plango vulnera (chorus)

I lament the wounds that fortune deals with tear-filled eyes,
For returning to the attack she takes her gifts from me.
It is true as they say, the well-thatched pate may soonest lose
its hair.

Once on fortune's throne I sat exalted,
Crowned with a wreath of prosperity's flowers.
But from my happy, flower-decked paradise
I was struck down and stripped of all my glory.

The wheel of fortune turns;
Dishonored I fall from grace and another is raised on high.
Raised to over dizzy heights of power the king sits in majesty--
But let him beware his downfall!
For 'neath the axle of fortune's wheel behold Queen Hecuba.

## I
## Primo Vere (Springtime)

3. Veris leta facies (small chorus)

The joyous face of spring is presented to the world;
Winter's army is conquered and put to flight.
In colorful dress Flora is arrayed,
And the woods are sweet with birdsong in her praise.

Reclining in Flora's lap Phoebus again laughs merrily,
Covered with may colored flowers.
Zephyr breathes around the scented fragrance;
Eagerly striving for the prize, let us compete in love.

Trilling her song sweet Philomel is heard,
And smiling with flowers the peaceful meadows lie;
A flock of wild birds rises from the woods;
The chorus of maidens brings a thousand joys.

4. Omnia sol temperat (baritone)

All things are tempered by the Sun so pure and fine.
In a new world are revealed the beauties of April,
To thoughts of love the mind of man is turned
And in pleasure's haunts the youthful god holds sway.

Nature's great renewal in solemn Spring
And Spring's example bid us rejoice;
They charge us keep to well-worn paths.
And in your Springtime there is virtue and honesty
In being constant to your dear one.

Love me truly! Remember my constancy.
With all my heart and all my mind I am with you
Even when far away.
Whoever knows such love knows my torture.

5. Ecce gratum (chorus)

Behold the welcome, long-awaited spring, which brings back pleasure
And with crimson flowers adorns the fields,
The sun brings peace to all around.
Away with sadness! Summer returns, and now departs cruel winter.

Melt away and disappear hail, ice and snow;
The mists flee, and spring is fed at summer's breast.
Wretched is the man who neither lives nor loves under summer's spell.

They taste delight and honeyed sweetness who strive for and gain
Cupid's reward.
Let us submit to Venus' rule, and joyful and proud be equal to Paris.

## Uf dem Anger (On the Green)

6. Tanz (Dance) (orchestra)

7. Floret silva (chorus)

The noble forest is decked with flowers and leaves.
Where is my old, my long-lost lover?
He rode away on his horse. Alas, who will love me now?

The forest all around is in flower, I long for my lover.
The forest all around is in flower, whence is my lover gone?
He rode away on his horse. Alas, who will love me now?

8. Chramer, gip die varwe mir (chorus)

Salesman, give me colored paint to paint my cheeks so crimson red,
That I may make these bold young men, whether they will or no, love me.
Look at me, young men all! Am I not well pleasing?

Love, all you right-thinking men, women worthy to be loved!
Love shall raise your spirits high and put a spring into your step.
Look at me, etc.

Hail to thee, O world that art in joy so rich and plenteous!
I will ever be in thy debt surely for thy goodness' sake!
Look at me, etc.

9. Reie (Round Dance) (orchestra)

Swaz hie gat umbe (chorus)

They who here go dancing round are young maidens all
Who will go without a man this whole summer long.

Chume, chum, geselle min (chorus)

Come, come, dear heart of mine, I so long have waited for thee.
Sweetest rosy colored mouth, come and make me well again.

10. Were diu werlt alle min (chorus)

If the whole world were but mine from the sea right to the Rhine,
Gladly I'd pass it by if the Queen of England fair were in my arms.

## II
## In Taberna (In the Tavern)

11. Estuans interius (baritone)

Seething inside with boiling rage in bitterness I talk to myself.
Made of matter risen from dust I am like a leaf tossed in play by the winds.
But whereas it befits a wise man to build his house on a rock,
I, poor fool, am like a meandering river never keeping to the same path.

I drift along like a pilotless ship or like an aimless bird,
Carried at random through the air.
No chains hold me captive, no lock holds me fast,
I am looking for those like me and I join the depraved.

The burdens of the heart seem to weigh me down;
Jesting is pleasant and sweeter than the honeycomb.
Whatever Venus commands is pleasant toil.
She never dwells in craven hearts.

On the broad path I wend my way as is youth's wont,
I am caught up in vice and forgetful of virtue,
Caring more for pleasure than for my health.
Dead in spirit I think only of the flesh.

12. Olim lacus colueram (tenor)

Once in lakes I made my home. Once I dwelt in beauty.
That was when I was a swan.
Alas, poor me! Now I am black and roasted to a turn!

On the spit I turn and turn; the fire roasts me through.
Now I am presented at the feast.
Alas, poor me! Now I am black and roasted to a turn!

Now in a serving dish I lie and can no longer fly.
Gnashing teeth confront me.
Alas, poor me! Now I am black and roasted to a turn!

13. Ego sum abbas

I am the abbot of Cucany and I like to drink with my friends.
I belong from choice to the sect of Decius,
And whoever meets me in the morning at the tavern by evening has lost everything,
And thus stripped even of his clothes cries out Wafna! Wafna!
What has thou done, oh wicked fate, all the pleasures of this life thus to take away?

14. In taberna quando sumus (chorus)

When we are in the tavern we spare no thought for the grave,
But rush to the gaming tables where we always sweat and strain.
What goes on in the tavern, where a coin gets you a drink--
If this is what you would know, then listen to what I say.

Some men gamble, some men drink.
But of those who stay to gamble, some lose their clothes,
Some win new clothes, while others put on sack cloth.
There no one is afraid of death, but for Bacchus plays at games of chance.

First the dice are thrown for wine; this the libertines drink.
Once they drink to prisoners, then three times to the living,
Four times to all Christians, five to the faithful departed,
Six times to the dissolute sisters, seven to the bush-rangers.

Eight times to delinquent brothers, nine to the dispersed monks,
Ten times to the navigators, eleven to those at war,
Twelve to the penitent, thirteen to travelers.
They drink to the Pope and king alike, all drink without restraint.

The mistress drinks, the master drinks, the soldier, the man of God,
This man drinks, this woman drinks, the manservant with the serving maid,
The quick man drinks, the sluggard drinks, the white man and the black man,
The steady man, the wanderer, the simpleton, the wiseman.

The poor man drinks, the sick man drinks, the exile and the unknown,
The boy drinks, the old man drinks, the bishop and the deacon,
Sister drinks and brother drinks, the old crone, the mother,
This one drinks, that one drinks, a hundred drink, a thousand drink.

Six hundred coins are not enough when all these drink too much without restraint.
Although they drink cheerfully, many people censure us,

And we shall always be short of money.
May our cries be confounded and never be numbered among the just.

## III
## Cour d'Amours (Court of Love)

15. Amor volat undique (chorus and soprano)

Love flies everywhere and is seized by desire,
Young men and women are matched together.
If a girl lacks a partner she misses all the fun;
In the depths of her heart is darkest night;
It is a bitter fate.

16. Dies, nox et omnia (baritone)

Day, night and all the world are against me,
The sound of maidens' voices makes me weep.
I often hear sighing and it makes me more afraid.

O friends, be merry, say what you will,
But have mercy on me, a sad man, for great is my sorrow,
Yet give me counsel for the sake of your honor.

Your lovely face makes me weep a thousand tears
Because your heart is of ice,
But I would be restored at once to life by one single kiss.

17. Stetit puella (soprano)

There stood a young girl in a red tunic;
If anyone touched her the tunic rustled. Heigho.
There stood a girl fair as a rose,
Her face was radiant, her mouth like a flower. Heigho.

18. Circa mea pectora (baritone and chorus)

My breast is filled with sighing for your loveliness
And I suffer grievously. My sweetheart comes not.
Your eyes shine like sunlight, like the splendor of lightning in the night.
My sweetheart comes not.
May the gods permit the plan I have in mind to teach her the pleasures of love.
My sweetheart comes not.

19. Si puer cum puellula (chorus and baritone)

When a boy and girl find themselves together,
Happy is their union;
Increasing love leaves tedious good sense far behind,
And they are filled with inexpressible pleasure.

20. Veni, veni, venias (chorus)

Come, come pray come, do not let me die.
Lovely is your face, the glance of your eyes,
The braids of your hair, oh how beautiful you are!

Redder than the rose, whiter than the lily,
Comelier than all the rest; always I shall glory in you.

21. In trutina (soprano)

In the scales of my wavering indecision, the fruits of love are weighed.
But I choose what I see, and take that which is after all sweet.

22. Tempus est iocundum (chorus)

Pleasant is the season, O maidens, rejoice together, young men.
Oh, I blossom now with pure love. I am on fire!
This love is new, of which I perish.

My love brings me comfort when she promises,
But makes me distraught with her refusal.

In winter time the man is lazy, in spring he will turn amorous.
Come my dear one, come with joy.
Come my beauty, for already I die!

23. Dulcissime (soprano)

Sweetest boy, I give myself to you.

24. Ave formossima (chorus)

Hail to thee, most lovely, most precious jewel,
Hail pride of maidens; hail, light of the world.
Hail, rose of the world! Blanziflor and Helena, noble Venus, hail!

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

25. O fortuna (chorus)

O fortune, Like the moon everchanging, rising first then declining;
Hateful life treats us badly then with kindness,
Making sport with our desires,
Causing power and poverty alike to melt like ice.

Dread destiny and empty fate, an ever turning wheel,
Who make adversity and fickle health alike turn to nothing,
In the dark and secretly you work against me;
How through your trickery my naked back is turned to you unarmed.

Good fortune and strength now are turned from me.
Affection and defeat are always on duty.
Come now, pluck the strings without delay;
And since by fate the strong are overthrown, weep ye all with me.

# Oratorio Choir

## Ronald J. Staheli, *director*

### James Kasen and Mark Sheldon, *assistant directors*
### Rob Hancock and Spencer Thompson, *accompanists*

| *Sopranos* | *Altos* | *Tenors* | *Basses* |
|---|---|---|---|
| Stephanie Buckley | Sharlene Adamson | Dan Andersen | Grant Andersen |
| Cindy Christensen | Ginger Andersen | Rick Ashby | Chris Ballew |
| JuVene Farnsworth | Miriam Blackham | Michael Austin | David Black |
| Sheryl Flake | Kathy Brewer | Wallace Baker | Steve Christensen |
| Lynne Frederickson | Janine Clarke | Paul Broomhead | Robert Corry |
| Linda Goates | Elaine Craig | David Christensen | David Doty |
| Cheri Hardy | Janet Creed | Steve Crandall | Shon Flake |
| Jenny Hatch | Shauna Croft | Marshall Davies | Daniel Forster |
| Tara Hoffman | Tamyra Dalgleish | Moises Denis | David Harmer |
| Allison Holley | Elizabeth Davis | Steven Detrick | Cliff Harris |
| Julie Holmstead | Elena Forster | Cordel Earl | Peter Haws |
| Jennifer Jarvis | Tracey Fredman | Jonathan Erbe | Jeff Hinton |
| Sheri Johnston | Aleta Goodman | Paul Ethington | Jeffrey Holmstead |
| Laura Lorentzen | Jillayne Hales | Curt Gaulke | Andrew Hyatt |
| Michelle Marchant | Lisa Harston | Roger Gilbert | Brian Johnson |
| Lisa Marsh | Tracy Hinman | Cliff Harmon | Sean Lindsay |
| Becky Olpin | Gretchen Hubbert | Richard Holley | Jon Linford |
| Lynnette Owens | Lori Lauritzen | Ken Leetham | Carlos Lingard |
| Pam Park | Michelle Lingren | Aaron Mackley | John Lorentzen |
| Carla Pratt | Lori Lish | William McDaniel | Rourke Mace |
| Allison Prestwich | Susan McClellan | Scott McKague | Matt Maddox |
| Mary Reeve | Anna Mooy | Ed Nielson | David Marsh |
| Margo Robison | Gina Pack | Andrew Olsen | Brett Massengale |
| Tina Ross | Lorri Perrine | Randy Peterson | William McCandless |
| Anne Rundlett | Debbie Phair | Doug Robison | David McGuire |
| Jean Simons | Pamela Pierson | Corey Sanders | Matt Montague |
| Lori Smurthwaite | Vanessa Read | Scott Scoville | Christopher Read |
| Dianne Sorensen | Esther Robertson | David Sheen | Paul Seare |
| Jolynne Tanner | Jody Ross | Gale Skousen | Ken Shelley |
| Lynette Toronto | Lori Smith | Matt Thomas | Robert Simmons |
| Kristallee Wright | Karyn Snell | Tim Wadham | Wesley Spencer |
| | Diana Thompson | | Vaughn Stephenson |
| | Kirsten Thompson | | John Swallow |
| | Leslee Tolman | | Morgan Tanner |
| | Carolyn Turpen | | Pierre Tromeur |
| | Kara Wald | | Douglas Ward |
| | Anne Wright | | Larry Whipple |
| | | | Ben Williams |
| | | | Rob Williams |
| | | | Brad Williamson |

### Oratorio Choir Officers

| | |
|---|---|
| Robert Corry | President |
| Dan Andersen | Vice-President |
| Tracey Fredman | Secretary |
| Anne C. Rundlett | Social Chairman |
| Carlos Lingard | Social Chairman |
| Shauna Croft | Historian |
| Richard Holley | Treasurer |
| Elizabeth Davis | Women's Dress Chairman |
| Shon Flake | Men's Dress Chairman |
| Elaine Craig | Photographer |
| Lisa Marsh | Publicity |

# SYMPHONY ORCHESTRA

## David Dalton, *conductor*

*Violin I*

Anne Crawley, *concertmaster*
Bret Parker, *assistant concertmaster*
Rosemary Kimball
Charlene Call
Joyce Calderwood
Becky Porter
Melissa Onken
Melanee Billings
David Jeppson
Cathy Lamoureux
Kira Behnert

*Violin II*

Penny Hullinger, *principal*
Tamara Whiting
Paula Harper
Lisa Cunningham
Carrie Bradley
Janette Young
Janet Andrew
Helene Kepas
Tamara Bitters
Nathan Parker
Sandra Rex

*Viola*

Shauna Smith, *principal*
Mike Ure
Maria Dinsdale
Debi Browning
Elizabeth Stout
Jill Whisenant

*Cellos*

Curtis Davis, *principal*
Dorothy Merrell
Lisa Webb
Alicia Milne
Ruth Bean
Deana Thornock
Mark Asplund

*Bass*

Kay Larsen, *principal*
Ben Heaton
Darwin Dobson

*Flute*

Miriam Jennings
Sharon Aldous

*Piccolo*

Lisa Eppich

*Oboe*

Karen Graf
Tim Hoopes
Brian Petersen, *English horn*

*Clarinet*

Donald Franke
Jacquie Parry
Neil Hoyt

*Bassoon*

David Belt
Michelle Klaphaak
Stephen Pinnett, *contrabassoon*

*French horn*

Terry H. Slade
Bryan Murray
Marni Asplund
Nora Leigh Smith
Christopher Munson

*Trumpet*

Alan Buss
Dennis Pratt
Jeff Grundig

*Trombone*

Martha Brown
Jay Hanson
Murray Taylor

*Timpani*

Mark Martin

*Percussion*

John Chamberlain
Beverly Morrell
Jim Jackson

*Piano*

Rob Hancock
Spencer Thompson

*Celeste*

Dan Montez

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

YVONNE FARNSWORTH, *flute*

Student of Susan Goodfellow

Assisted by:

David Kern, *flute*
Norene Emerson, *piano*

in

SOPHOMORE RECITAL

6:00 p.m.
Saturday, November 19, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Poem.....Charles T. Griffes
(1884-1920)

Sonata in E Major, BWV 1035.....Johann Sebastian Bach
(1685-1750)

- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Sonata for Flute and Piano (1936).....Paul Hindemith
(1895-1963)

- Heiter bewegt
- Sehr langsam
- Sehr lebhaft
- Marsch

INTERMISSION

A Small World (1963).....Peter Schickele
(1935- )

- Fire
- Earth
- Water
- Air

Sonatine, op. 96, no. 5.....Karl-Heinz Köhler
(1928- )

- Adagio
- Allegro

Spring Tunes.....Øistein Sommerfeldt
(1919- )

- Tune for the Flute
- The Brook
- Spring Morn
- Mountain Yearning
- Spring Play in the Hills

Nocturne et allegro scherzando.....Philippe Gaubert
(1879-1941)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Girl from Ipanema.....A. C. Jobim

Cameleon.....Herbie Hancock

Weird Blues.....Bob Lashier

Amazing Grace.....

It Had To Be You.....

I Love Lucy.....Desi Arnaz

Night In Tunisia.....Dizzy Gillespie

A Child Is Born.....Thad Jones

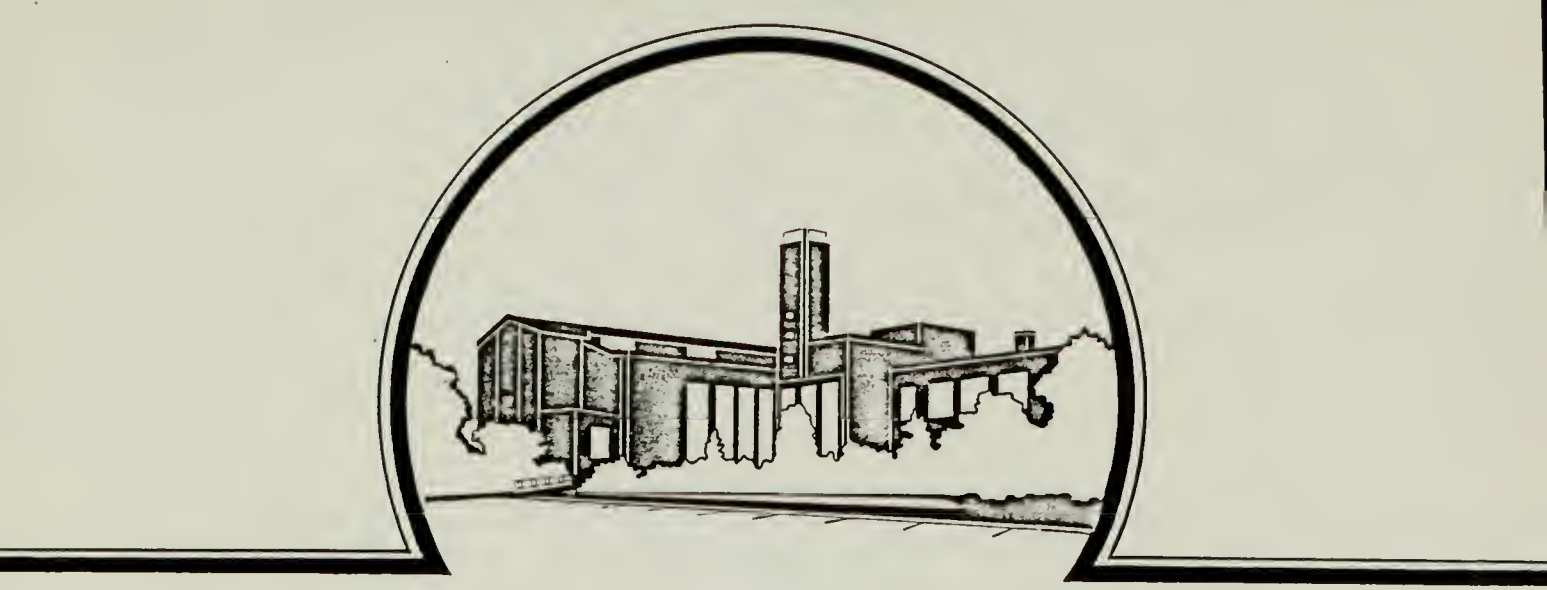
Green Dolphin Street.....

The Dominant Seven

Bob Lashier, *director*

Diane Ellis, *drums*
Dave Carlson, *tenor saxophone*
Rob Bateman, *alto saxophone*
Warren Comdes, *trumpet*
Alan Ruppe, *bass*
Rick Abbott, *guitar*
John Wright, *piano*

November 21, 1983



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

SCOTT R. MILLS

Tuesday, November 22, 1983

Psalm 19.....Benedetto Marcello (1686-1739)

"The Heavens Declare the Glory of God"

Two Chorale Preludes.....Johann Sebastian Bach (1685-1750)

"Blessed Jesus, see us here," BWV 731
"We all believe in One God, The Creator," BWV 680

Chorale Prelude.....Sigfrid Karg-Elert (1877-1933)

"How Brightly Shines the Morning Star," op. 65, no. 44

Pastoral Symphony, from the *Messiah*.....George Frideric Handel (1685-1759)

Two Chorale Improvisations.....Scott R. Mills

"How Wondrous and Great" ("Lyons")
"When I Survey the Wondrous Cross ("Hamburg")

Fantasy On Old Christmas Carols.....Hugh Blair (1862-1932)

Girl

Came

Weir

Amaz

It H

I Lo

Nigh

A Ch

Gree

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

### UNIVERSITY CHORALE

Donald Ripplinger, *conductor*

Sharlene Adamson, *assistant*
Beth Olson, *assistant*
Robyn Hancock, *accompanist*
Joseph McDaniel, *accompanist*
Bryan Johanson, *accompanist*

### SYMPHONIC BAND

### BYU TROMBONE CHOIR

### BYU BRASS CHOIR

Daniel F. Bachelder, *conductor*

8:00 p.m.
Tuesday, November 22, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Mass in B-flat Major, op. 77.....Johann Nepomuk Hummel
(1778-1837)

Sanctus--Benedictus--Osanna

Hear the Murmuring Waters.....Claudio Monteverdi
(1567-1643)

The omnipotence.....Franz Schubert--Spicker
(1797-1828)

Beth Olson, *soprano*

She Walks in Beauty.....David Foltz

It Is Good to Be Merry.....Jean Berger
(1909- )

Shenandoah.....American Folk Song--Erb

Psalm.....Natalie Sleeth
(1930- )

Come, Ye Children of the Lord.....Spanish Melody--Adamson

Abide with Me.....Henry Monk--Ripplinger
(1823-1899)

Bye Bye Blues.....Fred Hamm, Dave Bennett,
Bert Lown, and Chauncey Gray

Women's Chorus

Ride the Chariot.....Spiritual, arr. by
William Henry Smith

Men's Chorus

David Wiser, *tenor*

Go Out with Joy, from *In These Things We Live*.....Hank Beebe

Go Ye Into All the World.....Eugene Sanders Butler
(1935- )

INTERMISSION

Coat of Arms.....George Kenny
(1926- )

A Symphonic Prelude.....Alfred Reed
(1921- )

Canzona.....Peter Mennin
(1923- )

Symphonic Band

Drinking Song, from *La damnation de Faust*, op. 24.....Hector Belioz--Ostrander
(1803-1869)

Holy Is God the Lord.....Felix Mendelssohn--Ostrander
(1809-1847)

BYU Trombone Choir

Irish Tune from *Country Derry*.....Percy Grainger
(1882-1961)

American Civil War Fantasy.....Jerry H. Bilik
(1933- )

Symphonic Band

Symphony for Brass and Timpani.....Herbert Haufrecht
(1909- )

Dona nobis pacem
Elegy
Jubilation

BYU Brass Choir

Scenes, from *The Louvre*.....Norman Dello Joio
(1913- )

The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

Praise to the Lord.....Vaclav Nelhybel
(1919- )

# Symphonic Band

## Daniel F. Bachelder, *conductor*

*Oboe*

La Dawn Johansen
Maryl Suggs

*Piccolo*

Marilee McGettigan

*Flutes*

Becky Butcher
Wendy Martin
Carol Schramm
Karen Stone
Stacey Rubink
Shannon L. Cooper
Chris Chipman

*Clarinets*

Alan Portzline
Mel Broberg
Mark Watkins
Sherry Eden
Annette Burton
Margaret Horner
Sandy Clark
Sena Rudman
Robin Boyd
Martha Lynn Armstrong
Cynthia Paine
Jean Voyles

*E-flat clarinet*

Letitia Mendenhall

*Bass clarinet*

Fred Bootz

*Alto Saxophone*

Karen Graf
Kelly O'Dea

*Tenor Saxophone*

David McKinney

*Baritone saxophone*

Kevin Cox

*Bassoon*

Jane Sylvester

*Cornets*

Evan Bateman
Tracy Smith
Tracy Lynne Stefl
Steven Erickson
Tim Lyons
Stanton Macfarlene
David Rodeback
Jim Duncan
Sione Ika

*Trumpets*

Shawna Taliaferro
Tracy Smith

*Horns*

DeeDee Erickson
Donna Matlock
Terri Knight
Jennifer Lewis
Robert Safsten
Matthew Johnson

*Trombones*

David Beckstead
Mike Pulsipher
Scott Bergeson
Steve Howarth
J. D. Cook
Bruce Loosli

*Euphoniums*

Eric Zwahlen
Le Moyne Boyer
Elizabeth Tree

*Tubas*

Bryce L. Mecham
Leroy Collinwood
Gary Wilson

*Percussion*

Justin Peatross
Robin Lyman
Robert Knight
Roberta Elderedge
Mary Shambaugh

## BYU Trombone Choir

### Daniel F. Bachelder, *conductor*

Mike Earl
Steve Kamilos
Mark Ammons
Eric Christenson
Mike Bennett
Louis Campbell
Mike Pulsipher
David Beckstead
Scott Bergeson
Martha Brown
Jay Hanson
Lamont Lee, *bass trombone*
David Purinton, *bass trombone*

## BYU Brass Choir

### Daniel F. Bachelder, *conductor*

*Trumpets*

Evan Bateman
Robert Peterson
Weldon Smith

*Horns*

Suann Christensen
Randy Kellogg
Linda Knupp
Philip Bonney
DeeDee Erickson

*Trombones*

Mike Earl
Mike Bennett
Lamont Lee

*Tuba*

Kevin Dennison

*Timpani*

Mary Shambaugh

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata #50 in C Major.....Joseph Haydn

Allegro
Adagio
Allegro molto

Rosalie Boman, *piano*

Sonata in A Major, op. 26.....Ludwig van Beethoven

Andante con varizione
Scherzo
Andante march funebre
Allegro

Dwight Blazin, *piano*

Wednesday, November 23, 1983

AND DON'T MISS OUR SPECIAL

CHRISTMAS MUSIC AT MIDDAY

FRIDAY, DECEMBER 9, 1983, AT 12 NOON

IN THE B. F. LARSON GALLERY

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

BRADY R. ALLRED, *flute*

Student of Susan Goodfellow

Assisted by:

Norene Emerson, *piano*
Carol Ann Goodwin, *soprano*
Lawrence Green, *guitar*
J. Spencer Thompson, *piano*

in

JUNIOR RECITAL

8:00 p.m.
Wednesday, November 23, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Entr'acte.....Jacques Ibert
(1890-1962)

Sonata in C Major, BWV 1033.....Johann Sebastian Bach
(1685-1750)

Andante--Presto
Allegro
Adagio
Menuetto I
Menuetto II

Mr. Green, *guitar*

Poem.....Charles T. Griffes
(1884-1920)

Danse de la chevre pour flûte solo.....Arthur Honegger
(1892-1955)

Drei Romanzen, op. 94.....Robert Schumann
(1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Mrs. Emerson, *piano*

INTERMISSION

A Word to the Wise, Song Cycle for
Soprano, Flute, and Piano.....Brady R. Allred
(1961- )

When I Was One-and-Twenty (A. E. Housman)
Troubles (Tamarack)
I Would Be True (Howard Arnold Walter)
Private Graveyard (Dr. Martin R. Bergsjo)

Miss Goodwin, *soprano* Mr. Allred, *flute*
Mr. Thompson, *piano*

Sonata in A Major (1886).....César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo--Fantasia
Allegretto poco mosso

Mrs. Emerson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

GLENDA JONES, *flute*

Student of Susan Goodfellow

TAMARA HICKMAN, *piano*

Student of Robert Smith

in

JOINT SOPHOMORE RECITAL

8:00 p.m.
Tuesday, November 29, 1983
J. Earl and Elaine E. Garrett Auditorium
N. Eldon Tanner Building

PROGRAM

Sonata No. 1 in B Minor, BWV 1030.....Johann Sebastian Bach
(1685-1750)

Andante
Largo e dolce
Presto
Allegro

Glenda Jones, *flute*
John Frauzel, *piano*

Sonate in F-sharp Minor, op. 26, no. 2.....Muzio Clementi
(1752-1832)

Allegro con espressione
Lento e patetico
Presto

Tamara Hickman, *piano*

Trio in B-flat Major, op. 11.....Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Tema: Pria ch'io l'impegno: Allegretto

Glenda Jones, *flute*
Curtis Davis, *cello*
John Frauzel, *piano*

INTERMISSION

Sonate in F Major, op. 6, no. 1.....Dmitry Borisovich Kabalevsky
(1904- )

Allegro non troppo ma con fuoco

Tamara Hickman, *piano*

Entr'act, from *Carmen*.....Georges Bizet
(1838-1875)

Glenda Jones, *flute*
Tamara Hickman, *piano*

Hommage à Rameau, from *Images* (1905).....Claude Debussy
(1862-1918)

Tamara Hickman, *piano*

Sonate für Flöte und Klavier (1936).....Paul Hindemith
(1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

Glenda Jones, *flute*
John Frauzel, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in D Major, from
Book No. 1, *The Well Tempered Clavier*.....Johann Sebastian Bach

Gayle Hancock, *harpsichord*

Batti, batti, from *Don Giovanni*.....Wolfgang Amadeus Mozart

Sunrise, Sunset, from *Fiddler on the Roof*.....Jerry Bock

Nadine MacKinnon, *soprano*

Dichterliebe.....Robert Schumann

Im wundershönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wussten's die Blumen

Christopher Read, *baritone*
Vanesa Read, *piano*

Sonata in A Major.....George Frideric Handel

Adagio
Allegro moderato
Largo
Allegro

Mark Taylor, *violin*
Alan Giambattista, *piano*

Wednesday, November 30, 1983

And don't forget our Christmas Music at Midday next Friday!!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DANIEL R. PERKINS, *piano and harpsichord*

Student of Paul Pollei

in

JUNIOR RECITAL

6:00 p.m.
Wednesday, November 30, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

French Suite No. 1 in D Minor, BWV 812.....Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Sonata No. 17 in D Minor, op. 31,
no. 2, "Tempest".....Ludwig van Beethoven
(1770-1827)

Largo--Allegro
Adagio
Allegretto

INTERMISSION

Estampes (1903).....Claude Debussy
(1862-1918)

Pagodes
La soirée dans Grenade
Jardins sous la pluie

Fantasia (1954).....Benjamin Lees
(1924- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# PHILHARMONIC ORCHESTRA

Ralph Laycock, *director*
Julie Bennett, *cello*

8:00 p.m.
Wednesday, November 30, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture to *Euryanthe*.....Carl Maria von Weber
(1786-1826)

Concerto No. 1 for Cello and Orchestra,
op. 33.....Camille Saint-Saëns
(1835-1921)

Allegro non troppo
Allegretto con moto
Allegro non troppo

Julie Bennett, *cello*

INTERMISSION

Symphony No. 5 in B-flat Major, op. 100.....Sergey Prokofiev
(1891-1953)

Andante
Allegro marcato
Adagio
Allegro giocoso

## Philharmonic Orchestra

## Ralph Laycock, *director*

*First violins*

Jeffrey Olpin, *co-concertmaster*
Mark Taylor, *co-concertmaster*
Janet Anderson
Blair Bateman
Leslee Ann Catmull
Ann Crawley
Da'nell Geddes
Karen Hales
Marsali Hancock
Karen Jonsson
Emily Oldham
Laurie Olsen
Shauna Smith
Polly Walker

*Second violins*

Stephanie Brown, *co-principal*
Karen Paris, *co-principal*
Peter Asplund
Mary Ann Bennion
Dana Chapman
Kim Dodson
Carolyn Holm
Nancy Johnson
Marjorie Miner
Lee Webb

*Violas*

Jim Quist, *co-principal*
Jim Dixon, *co-principal*
Debbie Ball
Bryon Blackburn
Nancy Call
Mary Cannon
Laura Macbeth
Cheryl Wilde

*Cellos*

Julie Bennett, *co-principal*
Ruth Clay, *co-principal*
Marianne Broomhead
Curtis Davis
Margaret Gardner
Marc Giullian
Jim Hardy
Monika Rothborough
Stuart Strauss
Elizabeth Wilcox

*Basses*

David Marsden, *principal*
Ben Heaton
Darwin Dobson

*Piccolo*

Brady Allred

*Flutes*

Beth Ruppe
David Kern
Brady Allred

*Oboes*

Barbara Rex
Karen Gardner
Vera Loveless

*English horn*

Vera Loveless

*E-flat clarinet*

Michele Stark

*Clarinets*

Jenifer Girard
Alan Portzline
Michele Stark

*Bass clarinet*

Scott Sommerfeldt

*Bassoons*

Brian Peterson
Kathy Chamberlain

*Contrabassoon*

David Hare

*Horns*

Suanne Christensen
Philip Bonney
Randy Kellogg
Linda Knupp
DeeDee Erickson

*Trumpets*

Robert Peterson
Evan Bateman
Weldon Smith

*Trombone*

Mike Earl
Mike Bennett

*Bass trombone*

LaMont Lee

*Tuba*

Kevin Dennison

*Timpani*

John Chamberlain

*Percussion*

Mary Shambaugh
Craig Timothy

*Harp*

Janet Bensing

*Piano*

Kevin Kenner

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ROSALIE BOMAN, *piano*

Student of Robert Smith

in

SOPHOMORE RECITAL

8:00 p.m.
Friday, December 2, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in D Minor, BWV 974.....Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Presto

Sonata in C Major, Hob. XVI/50.....Joseph Haydn
(1732-1809)

Allegro
Adagio
Allegro molto

INTERMISSION

Miroirs.....Maurice Ravel
(1875-1937)

Oiseaux tristes
La vallée des cloches

Sonata No. 3 in F Major, op. 46.....Dmitry Borisovich Kabalevsky
(1904- )

Allegro con moto
Andante cantabile
Allegro giocoso

A CAPPELLA CHOIR

Ralph Woodward, *director*

assisted by

SALT LAKE CHILDREN'S CHOIR

Ralph B. Woodward, *director*

in

# ANNUAL CHRISTMAS CONCERT

8:00 p.m.
Friday and Saturday
December 2 and 3, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

## I

O Jesu, mi dulcissime ..... Giovanni Gabrieli
(1557-1612)

Chris Guymon, *organ*
Weldon Smith, Tracy Stefel, Kent Hakari, *trumpets*
Mark Ammons, Steve Kamilos, Michael Bennett, Lamont Lee, *trombones*
Kevin Dennison, *tuba*

O Jesus, my beloved one,
I worship Thee in stable low,
Where Thou art lying in a manger.
O Christ, most holy King, we do worship Thee.
On straw Thou art sleeping,
In heaven Thou art shining;
O matchless love, Christ born for us
By the Father, of Mary, His Mother.
O divine Son, with all mankind
We do worship Thee!

Processional ..... Edmund Fissinger
(1919- )

Spem in alium nunquam habui ..... Thomas Tallis
(c. 1505-1585)

I have never founded my hope upon other than Thee,
O God of Israel,
Who shalt be angry, and yet be gracious,
And who absolvest all the sins of mankind in tribulation.
Lord God, Maker of heaven and earth,
Be mindful of our lowliness.

Cf. Judith VIII. 19 and VI. 15

Canite Tuba ..... Giovanni Pierluigi da Palestrina
(1525-1594)

Sound the trumpet in Zion,
For the day of the Lord is near!
See, He is coming to save us.
Winding paths will be made straight
And rough places smooth.
Come, O Lord, and do not delay - Alleluia!

Gaudete ..... Anders Öhrwall

Brady Allred and Charlotte Webb, *flutes*
Cathy Chamberlain, *bassoon*

(Additional English words by Ralph Woodward)
Gaudete (Rejoice)
Sinfonia
In dulci jubilo (Good Christian men, rejoice)
Lo, how a rose e'er blooming
Now the word becomes as flesh
Gloria in excelsis (Glory to God in the highest)
A Virgin gave birth to a Child today
Psallite (Ring and sing)
Christ the Lord is born today
Let the earth with praise resound.

# PROGRAM (continued)

## II

Osanna in excelsis ..... Giovanni Pierluigi da Palestrina

Break forth, O beauteous, heavenly light ..... Johann Sebastian Bach (1685-1750)

Sweet is the Song ..... Ralph B. Woodward (1944- )

Lo, how a Rose e'er blooming ..... Michael Praetorius (c. 1571-1621)

Hark now, O Shepherds - Moravian carol ..... arranged by Morton Luvaas

Still, Still, Still - Traditional German carol ..... arranged by Woodward

Levez-vous, mon Voisin (Arise, my neighbour) - French carol ..... arranged by John C. Phillips

O little One sweet - German carol ..... arranged by Woodward

Andrew Stamp and Travis Oliphant, *soloists*

We hasten with glad Hearts rejoicing (Cantata No. 78) ..... Johann Sebastian Bach

O Holy Night ..... Adolphe Adam, arranged by George Strickling

Salt Lake Children's Choir

Little Star ..... Ralph B. Woodward

Combined Choirs

## INTERMISSION

Noël Nouvelet (from *Trois Chants Populaires*) ..... Henk Badings (1907- )

Women of the Choir
Carol Ann Goodwin, *soprano*
Brady Allred, *conductor*

O Lord God ..... Paul Chesnokov (1877-1944)

Now is the Time of Christymas ..... Arnold Box (1883-1953)

Men of the Choir
Brady Allred, *flute*
Sandefur Schmidt, *conductor*

Tomorrow shall be my dancing Day ..... Robert Ashfield

Psalm 100 ..... Heinz Werner Zimmerman (1930- )

Psalm 95 ..... Merrill Bradshaw (1929- )

Whence is that goodly Fragrance? ..... Thomas Durham (1950- )

Behold, this is the Way (from *The Redeemer*) ..... Robert Cundick (1926- )

Gloria ..... Dominick Argento (1927- )

# A CAPPELLA CHOIR

Dr. Ralph Woodward, *director*
Sandefur Schmidt and Brady R. Allred, *assistants*
Warren B. Prince, *accompanist*

*First Sopranos*

Jennifer Barton
Lila Burrie
Cynthia Gibson*
Carol Ann Goodwin
Mary Jane Guymon
Debra Thueson
Michelle Underwood

*Second Sopranos*

Karen Fox
Emily Hope
Kath Jensen
Pennie Peterson
Yvette Ward*
Glenna Weaver*
Chris Webster
Jennifer Williams

*First Altos*

Sherrie Hall*
Lisa Christensen*
Barbara Peterson*
Sandefur Schmidt
Kristin Smyth
Cynthia Sorensen
Mindy Williams

*Second Altos*

Melissa Bench
Mary Kammeyer
Jennifer Parker
Terri McKay
Sharon McWilliams
Alison Westenskow*
Cindy Young

*First Tenors*

Mark Ammons*
Mike Belnap
Steve Bement
John Maddox
James Murphy
Mike Nelson
Warren B. Prince
Gary Miner

*Second Tenors*

Brady R. Allred
Steve Evrett
John Hansen
Doug Lowder
Dan Perkins*
Dennis Todd
Richard Woolley

*First Basses*

Glenn Blatter
Shawn Dallon
Vince Greer
Paul K. Johnson
Jim Knudson*
Darren Major
Dallas Peterson
Jon Sedgwick*

*Second Basses*

Boyd Craig
Philip Griffin
Glen Houghtaling*
Kelly Morganson
Marlin Smith
Peter Van De Graaff
Mike Wadsworth

*Officers

# SALT LAKE CHILDREN'S CHOIR

Ralph B. Woodward, *director*
Marshé Altom, *accompanist*

*Soprano I*

Tim Allen
Joshua Allen
Analee Altom
Amy Birtcher
Julie Birtcher
Kimberlee Clark
Bryan Croft
Steven Croft
Andrea Dawson
Kathleen Ellingson
Mara Featherstone
Hadley Ferris
Kristy Gray
Jonathan Harmer
Maria Heaton
Jennifer Litster
Brandon Pack
Richard Pack
Billy Perry
Wayne Rodgers
Heather Seals
Andrew Stamp
Rebecca Stamp
John Terry

*Soprano II*

Camille Bailey
Cindy Beesley
Richard Benson
Jill Featherstone
Joseph Harmer
Jennifer Jones
Caroline Marriott
Lezli Mason
Kendall Oliphant
Todd Sorenson
Erin Tanner

*Alto*

Kristin Combs
Sherene Hansen
Betsy Harmer
Emily Ickes
Susanne Ickes
Laurel Lindsay
Travis Oliphant
Trent Oliphant

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# PERCUSSION ENSEMBLE

Harrison Powley, *conductor*

Cynthia Richards, *violin*
Kim Winters, *piano*

8:00 p.m.
Saturday, December 3, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

4/4 for four (1971).....Anthony J. Cirone
(1941- )

October Mountain, op. 135 (1957).....Alan Hovhaness
(1911- )

Amores for Piano and Percussion (1943).....John Cage
(1912- )

Solo: Prepared Piano
Trio: Nine Toms and Rattle
Trio: Seven Woodblocks (not Chinese)
Solo: Prepared Piano

Kim Winters, *piano*

Contrarhythmic Ostinato (1955).....Cole Iverson

Sextet for Violin and Percussion,
op. 164 (1968).....Alan Hovhaness

Cynthia Richards, *violin*

Toccata for Percussion Instruments (1942).....Carlos Chávez
(1899-1978)

Allegro, sempre giusto
Largo
Allegro un poco marziale

Percussion Ensemble

John Chamberlain
Mark Martin
Tim Mooney
Rick Richman
Mary Shambaugh
Wayne Sinclair
Craig Timothy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# WIND SYMPHONY

David Blackinton, *conductor*

David Randall, *clarinet*
David Hare, *guest conductor*

8:00 p.m.
Tuesday, December 6, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Festive Overture, op. 96.....Dmitry Shostakovich--Hunsberger
(1906-1975)

Five Pieces for Band.....Halsey Stevens--Thompson
(1908- )

Rondino
Chaconne
Scherzando
Chorale
March

Mini Concerto.....Glen Dalby

David Randall, *clarinet*

Fiesta del Pacifico, from *Pacific Celebration Suite*.....Roger Nixon
(1921- )

INTERMISSION

Manzoni Requiem.....Giuseppe Verdi--Mollenhauer
(1813-1901)

Danza Final from *Estancia* (1941).....Alberto Ginastera
(1916- )

David Hare, *conductor*

Colonial Song.....Percy Grainger
(1882-1961)

Sousa.....John Philip Sousa--Barker
(1854-1932)

# Wind Symphony

## David Blackinton, *conductor*

*Flute*

*Yvonne Farnsworth
Cecilia Ballard
Vivian Harner
Judy Shiyomura

*Piccolo*

Sandra Smith

*Oboe*

*Sharon Bond
Mary Fanning

*Bassoon*

*David J. Hare
Rebecca Jarvis

*Bass clarinet*

*Rick Hammarstrom
Sandee Clarke
Bryan Long

*E-flat clarinet*

Neil Hoyt

*Clarinet*

*Robert Barrett
Martha Armstrong
Carolyn Fouts
Jim Gifford
Susan Gill
Paul K. Johnson
Lynette Lindelof
Jacquie Parry
Russell Robinson
Cristy Robison
Gaylen Smith

*Cornet*

*Jeff Grundvig
Wylie Anderson
David Fullmer
Kurt S. Hayes
Darin Richins
Rob Van Wagoner

*Trumpet*

*Kent Hakari
Dennis Pratt

*Tuba*

*Joel E. Kimzey
Kevin G. Denison

*Euphonium*

Bill Sneed

*Trombone*

*Stephen Kamilos
Mark Ammons
Eric Christensen
Danny Turnblom

*Alto saxophone*

*Mark Sheldon
JoEllen Turley

*Tenor saxophone*

*Kevin Cox

*Baritone saxophone*

*D. Crozier Price

*French horn*

*Pam Donner
Doran Davis
Lisa Edgar
Tami Gerber
Michael Kosorok

*Percussion*

Jim Jackson
Tim Mooney
Wayne Sinclair
Craig Timothy

*Timpani*

Mary Shambough

*Celesta*

Sherrie Horne

*Denotes Principal

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

SUANN CHRISTENSEN, *horn*

PHILIP BONNEY, *horn*

Assisted by:

Naomi Bonney, *piano*
Gaylen Hatton, *horn*
Fred Easter, *horn*
Ellen Powley, *horn*
Bruce Woodward, *horn*
Linda Knupp, *horn*
Randy Kellogg, *horn*
Dee Dee Erickson, *horn*
Pam Donner, *horn*
Doran Davis, *horn*
Lisa Edgar, *horn*
Marilyn Groeberg, *horn*

in

JOINT STUDENT RECITAL

6:00 p.m.
Wednesday, December 7, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Duet No. 4, from Six Duets for Two Horns.....Otto Nicolai
(1810-1849)

Allegro
Andante
Rondo--Allegro agitato

Horn Concerto No. 1 in E-flat Major,
op. 11.....Richard Strauss
(1864-1949)

Allegro
Andante
Rondo--Allegro

Sonata in B-flat for Horn and Piano (1958)...Robert Levine Sanders
(1906-1974)

Allegro cantabile
Tempo di valse scherzando
Lento--Vivace

Some "Bipperies" (?), from Duets--
Frippery Style.....Lowell E. Shaw

INTERMISSION

Music for Twelve Horns.....Suann Christensen
(1963- )

Andante moderato, lyrically
Subdued, organic
Andante maestoso--Andante moderato

Villanelle (1906).....Paul Dukas
(1865-1935)

Concertino in F Minor, op. 45.....Friedrich Kuhlau
(1786-1832)

Adagio ma non troppo
Allegro all polacca
Larghetto
Allegro all polacca
Allegro assai

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# BYU CHAMBER SINGERS

Ronald J. Staheli, *director and accompanist*

8:00 p.m.
Wednesday, December 7, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Gaudete omnes.....Jan Pieterszoon Sweelinck
(1562-1621)

Sicut cervus.....Giovanni Pierluigi da Palestrina
(1525/26-1594)

Jubilate deo.....Adriano Banchieri
(1568-1634)

Psalm 23.....Linda Williams

Like As the Culver.....Halsey Stevens
(1908- )

Lady, as Thy Fair Swan.....Halsey Stevens

If You Were Coming in the Fall.....Frederick Silver

Come to Me, My Love.....Norman Dello Joio
(1913- )

Home on that Rock.....arr. Kirby Shaw

Walkin' down that Glory Road.....Mark Hayes

Memory.....Andrew Lloyd Webber

The Blessed Son of God.....Ralph Vaughan Williams
(1872-1958)

The Shepherds.....James McCray

Mary's Lullaby.....John Rutter

A Christmas Carol.....Leslie Bricusse

BYU Chamber Singers
Ronald J. Staheli, *director and accompanist*

| *Sopranos* | *Tenors* |
|---|---|
| Stephanie Buckley | Mike Belnap |
| Missy Lofgreen | Richard Bigler |
| Lynnette Owens | Brent Braithwaite |
| Carla Pratt | Clif Harmon |
| Dianne Sorensen | Joe McDaniel |
| Rebecca Wilcox | Chip Prince |

| *Altos* | *Basses* |
|---|---|
| Lila Burrie | Gregor McHardy |
| Shauna Croft | Vaughn Stephenson |
| Helen McCurdy | Jon Linford |
| Esther Robertson | Joe Haynie |
| Cynthia Sorensen | Matthew Maddox |
| Carla Prowse | Richard Weeks |

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ALAN PORTZLINE, *clarinet*

Student of David Randall

Assisted by:

Mike Carson, *piano*
Jenifer Girard, *clarinet*
Scott Sommerfeldt, *clarinet*
David Randall, *clarinet*

in

STUDENT RECITAL

8:00 p.m.
Wednesday, December 7, 1983
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Concerto for Oboe in D Minor.....Alessandro Marcello
(1684-1750)

Adagio

Concerto for Clarinet in A Major,
K. 622.....Wolfgang Amadeus Mozart
(1756-1791)

Rondo

Sonata for Clarinet and Piano (1962).....Francis Poulenc
(1899-1963)

Allegro tristamente
Romanza
Allegro con fuoco

INTERMISSION

Improvisation on a Marital Inversion.....Paul Harvey
(1935- )

Carnival of Venice.....W. A. Crosse

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# BYU SYMPHONY ORCHESTRA

David Dalton, *conductor*

8:00 p.m.
Thursday, December 8, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Adagio in G Minor for Strings and Organ.....Tomaso Giovanni Albinoni--Giazotto (1671-1751)

Kim Croft, *organ*

Hungarian Dances.....Johannes Brahms (1833-1897)

No. 15 in B-flat Major
No. 5 in G Minor
No. 11 in D Minor
No. 7 in A Major
No. 1 in G Minor

In commemoration of the 150th anniversary of the composer's birth.

*España* Rhapsody.....Emmanuel Chabrier (1841-1894)

INTERMISSION

Concerto in D Minor for Cello and Orchestra.....Edouard Lalo (1823-1892)

Prélude: Lento--Allegro maestoso
Intermezzo: Andantino con moto--Allegro presto
Introduction: Andante--Allegro vivace

Julie Zumsteg, *cello*

# BYU Symphony Orchestra

## David Dalton, *Music Director and Conductor*

*Violin I*

Anne Crawley, *concertmaster*
Rosemary Kimball, *assistant concertmaster*
Kira Behnert
Melanee Billings
Joyce Calderwood
Charlen Call
Cathy Lamoureux
Melissa Onken
Bret Parker
Becky Porter

*Violin II*

Penny Hullinger, *principal*
Janet Andrew
Tamara Bitters
Carrie Bradley
Lisa Cunningham
Paula Harper
Helene Kepas
Nathan Parker
Sandra Rex
Tamara Whiting
Janette Young

*Viola*

Shauna Smith, *principal*
Debi Browning
Maria Dinsdale
Elizabeth Stout
Mike Ure
Jill Whisenant

*Cello*

Curtis Davis, *principal*
Mark Asplund
Ruth Bean
Dorothy Merrell
Alicia Milne
Deana Thornock
Lisa Webb

*Bass*

Kay Larsen, *principal*
Darwin Dobson
Ben Heaton
David Marsden

*Flute*

Miriam Jennings
Sharon Aldous
Lisa Eppich (piccolo)

*Oboe*

Tim Hoopes
Karen Graf

*Clarinet*

Donald Franke
Jacquie Parry

*Bassoon*

David Belt
Michelle Klaphaak
David Hare
Stephen Bennett

*French horn*

Terry H. Slade
Marni Asplund
Bryan Murray
Nora Leigh Smith
Christopher Munson

*Trumpet*

Dennis Pratt
Alan Buss
Jeff Grundig

*Trombone*

Jay Hanson
Martha Brown
Murray Taylor

*Timpani*

Mark Martin

*Percussion*

John Chamberlain
Beverly Morrell
Jim Jackson

*Harp*

Janet Bensing
Marni Bell

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# TRADITIONAL CHRISTMAS MUSIC AT MIDDAY

Jacob Bos, coordinator

12:10- 1:00 p.m.
Friday, December 9, 1983
Larsen Art Gallery
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude.....Tower Music

I. A Christmas Festival.....LeRoy Anderson

BYU Wind Symphony
David Blackinton, *conductor*

II. Bring Your Torches.....arr. Franz Wasner

Infant Holy.....arr. Robert Bowlus

Blessed Be That Maid Mary.....arr. Sister Maria of the Cross

BYU Women's Chorus
Rebecca Wilcox, *conductor*
Rob Hancock, *piano*

III. *Silent Night* for Euphonium.....Franz Grüber

Dan Bachelder, *euphonium*
Parley Belnap, *organ*

IV. Nativity Carol.....John Rutter

To Us Is Born a Blessed Child.....Daniel Moe

For Us a Child Is Born.....Talbot/Perkins

Oratorio Choir
Ronald J. Staheli, *conductor*

V. What Child Is This?.....arr. Fenno Heath

Three Christmas Carols.....arr. Lara Hoggard

BYU Men's Chorus
Sandefur Schmidt, *conductor*

VI. Christmas Medley.....

BYU Faculty Brass Ensemble
K. Newell Dayley, *trumpet*
David Blackinton, *trumpet*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone and euphonium*
Steve Call, *tuba*

VII. Community Singing.....See Back of Program

John R. Halliday, *conductor*
Parley Belnap, *organ*

VIII. Hallelujah Chorus, from *Messiah*.....George Frideric Handel

Combined Choruses and BYU Wind Symphony
Ralph Woodward, *conductor*

Appreciation is expressed to all of those who have participated in this program. And a special thanks to the Fine Arts Center for the lovely decorations this Christmas season.

## Hark! The Herald Angels Sing

Hark! the herald angels sing Glory to the new-born King!
Peace on earth and mercy mild, God and sinners reconciled!
Joyful all ye nations rise, Join the triumph of the skies;
With th' angelic host proclaim Christ is born in Bethlehem!
Hark! the herald angels sing  Glory to the new-born King!

Hail! the heaven-born Prince of Peace! Hail! the Son of righteousness!
Light and life to all he brings, Risen with healing in his wings.
Mild he lays his glory by, Born that man no more may die:
Born to raise the sons of earth, Born to give them second birth.
Hark! the herald angels sing  Glory to the new-born King!

## Joy to the World

Joy to the world, the Lord will come, And earth receive her King!
Let every heart prepare him room, And saints and angels sing,
And saints and angels sing, And saints, and saints and angels sing.

Rejoice! rejoice in the Most High, While Israel spreads abroad,
Like stars that glitter in the sky; And ever worship God,
And ever worship God, And ever, and ever worship God.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## PERFORMING ARTS SERIES

*Presents*

EARL WILD, *piano*

8:00 p.m.
Friday, December 9, 1983
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## PROGRAM

Papillons, op. 2 ..... Robert Schumann
(1810–1856)

Sonata No. 1 in F-sharp Minor, op. 11 ..... Robert Schumann

Introduction, un poco adagio—Allegro vivace
Aria: Molto espressivo
Scherzo ed intermezzo
Finale: Allegro un poco maestoso—Più allegro

## INTERMISSION

Andante spianato and Grande polonaise brilliante, op. 22 ..... Frédéric Chopin
(1810–1849)

Four Songs* ..... Sergey Rakhmaninov—Wild
(1873–1943)

The Little Island, op. 14, no. 2.
Where Beauty Dwells, op. 21, no. 7
In the Silent Night, op. 4, no. 3
Floods of Spring, op. 14, no. 11

Hungarian Rhapsody No. 2 ..... Franz Liszt
(1811–1886)

*Recorded by Mr. Wild on dell'Arte Records

**Robert Schumann, Papillons (Butterflies), op. 2**

"Schubert is still 'my only Schubert,' especially because he so much resembles 'my only Jean Paul [Richter, the fashionable novelist of the time].' When I play Schubert I feel as if I were reading a romance of Jean Paul's set to music."

So wrote young Robert Schumann to his piano teacher, confessing that he had ordered all Schubert's little evening-party dances and read and re-read Richter's novel *Flegeljahre* (loosely, "Teen-Age Years") with its description of the giddy masked ball (though *Larventanz* means either "masked ball" or "grubs' dance"). Schumann had been writing his own Schubertian bits of dance music as early as 1829, and with some of them he strung together his *Papillons,* which was published in 1832. A comparison with the original grubs shows how much of a metamorphosis Schumann had put them through before they became butterflies.

Schumann's own well-worn copy of *Flegeljahre* exists, and it is easy to assign certain underlined passages to the various dances. Section 1, with its rising and falling melody in octaves, must be: "He felt like a hero, thirsting for fame, who goes forth to his first battle." Section 3, stomping about in bass octaves, illustrates the "giant boot which attracted and astonished the company by its sliding around, dressed as itself" (Schumann saw it as "a seven-league boot in F-sharp minor").

The final "butterfly" is based on two old tunes: the "Grandfathers' March" (yes, in 3/4 time) from the seventeenth century, which was traditionally played to signal the end of a ball; and another one that J. S. Bach had already quoted in his *Peasant* Cantata. The piece comes to a close with the sounding of six bells [high A's in the right hand]; Schumann paints the coming of dawn with a dominant seventh chord that disappears in a wisp of tonic.

Critics were not especially generous to *Papillons,* though Grillparzer was perspicacious enough to see in it the hand of an artist who would "create a new and ideal fantasy world in which he could revel."

**Robert Schumann, Sonata No. 1 in F-sharp Minor, op. 11**

In 1833 Schumann wrote to his mother that he was engaged in a "gigantic task," which he "prayed to Heaven might remain gigantic." It was his first piano sonata, a large task indeed, though it was to a certain extent based on music Schumann had already written.

In 1831 his publishers were pestering him for a Fandango he had promised. "No, no," he wrote, "a page has been lost." Eventually the fandango theme (in 2/4 rather than the usual 3/4) became the main rhythmic element of the first movement, preceded by a little theme of bouncing fifths in the bass, which Schumann seems to have borrowed from a dance by Clara Wieck, daughter of his piano teacher and the girl he was eventually to marry. The first movement introduction is based on a theme from the second movement, which is actually a piano reduction of a song Schumann composed in 1828 to a text by Kerner: "Not in the valley of homeland so sweet, but rather when I am carried off the battlefield, wounded, do I think of thee, thou sweet Life, of thee."

Liszt praised this second movement highly and liked the work as a whole. Moscheles, who had reviewed Schumann's earlier *Papillons* most favorably (in a journal, admittedly, of which Schumann was the editor), liked it less. The public was baffled. They had expected sweet little tunes and they got an iconoclastic genius.

The two final movements were entirely new work dating from 1834 and 1835. The scherzo plunges along in bounding intervals and quarreling rhythms; energy glitters from almost every measure. Schumann included as the second intermezzo a parody Polonaise, "in the style of a pompous burlesca," or, as the pianist Harold Bauer interpreted it, "a commonplace theme masquerading as a noble inspiration." This is followed by a mock recitative that ends, fortissimo, on what sounds like the wrong note to end all wrong notes.

The last movement is long, brilliant, and fearfully difficult to play. In the surprise of Schumann's originality, we sometimes lose sight of how innovative he was in technical matters and how he broadened the piano's coloristic possibilities (even though his ruinous use of a self-invented "finger-building" device in 1831 had put a virtuoso career forever out of his reach). The legendary pianist Anton Rubinstein loved to play the Sonata, though critic Eduard Hanslick complained that his tempo in the last movement was so fast and the writing so overwhelmingly complicated that even those familiar with it were left wondering what they had heard.

By 1835 when the Sonata was finished, Schumann was thoroughly in love with the 16-year-old Clara, but her father was violently opposed to anything beyond mere friendship (Schumann was nearly a decade her senior), so Schumann omitted his name from the title page and dedicated it to her as "from Florestan and Eusebius," meaning the two chief elements of his own personality, the passionate and the pensive. Finally, in 1840 when the couple were married, despite Father Wieck's rage and jealousy, a new edition of the Sonata gave credit to Schumann as composer.

**Sergey Rakhmaninov, Four Song Transcriptions by Earl Wild**

"Composing makes a slave of me," Rakhmaninov once remarked. "I begin at nine in the morning and allow myself no respite until after eleven at night. A poem, a picture, something concrete, helps me immensely."

Hence, perhaps, the quality and intensity of his songs. He finished seventy-one of them, all before 1917 when he left Russia forever. He had the gift of choosing lyrics that drove him to his writing desk, where he made musical settings as perfect as they were personal.

He said once of his songs that it was "the pianist who should sing, not the singer. And his part is the more difficult. . . ."

Rakhmaninov himself was one of the great transcriptionists in piano history. His versions of violin or orchestral works by, say, Kreisler or Mendelssohn or Bizet proved nearly as popular as the originals. What is more, he made them into entirely believable *piano* music—and extraordinarily difficult piano music at that.

Earl Wild also is a frequent transcriptionist—his etudes based on Gershwin songs are only one example. He has also been a Rakhmaninov admirer since his youth. He frequently heard Rakhmaninov play, he immersed himself in Rakhmaninov's style through his recordings, he learned all the Rakhmaninov compositions. What more likely combination, then, than Earl Wild transcribing Rakhmaninov songs in such a way that they sound as if Rakhmaninov had written them himself, with cadenza-like interpolations and technical figurations that, on the manuscript page, even *look* like Rakhmaninov.

On this program, Mr. Wild plays four of the fourteen or so transcriptions he completed a year ago.

"The Little Island," to a poem of Shelley (translated into Russian by Balmont), is part of opus 14, composed in 1896: "The waters lull this quiet haven so that it sleeps like any child. . . ." "Where Beauty Dwells," a seemingly unbroken line of lyrical passion, comes from opus 21, its text by Glafira Galina: "The fields in bloom, the clouds sailing overhead, the pines dark . . . silence reigns."

"In the Silent Night," no. 3 of Rakhmaninov's first song collection, opus 4, was written in 1893 when he was only twenty, but with all the skill and style of his later work. The text is by one of his favorite poets, Afanasi Fet: "I recall each word, full of tenderness, and I cry your name into the night."

"Floods of Spring," a lyric by Fyodo Ruchev, is one of Rakhmaninov's most popular songs, its piano accompaniment suggesting the vigorous rivulets of melted ice and snow, its vocal line triumphantly heralding the imminence of Spring. He dedicated it to his first piano teacher, Anna Ornatzkaya, when it was published in 1896.

**Franz Liszt, Hungarian Rhapsody No. 2 in C-sharp Minor**

Though he stayed as Kapellmeister for more than sixteen years, beginning in 1842, Liszt never learned to like the provincial town of Weimar. He called its citizens philistines when they grumbled at his audacious productions of operas they did not know and his over-rich symphonic diet of French friends like Berlioz. But he worked hard. He ran the opera house and resident orchestra, saw to rehearsals, engaged casts and players, planned with composers, conducted premieres, and still managed to compose a great deal of music including a dozen tone poems, the B Minor Piano Sonata, new versions of his Transcendental Etudes, the *Faust* and *Dante* Symphonies, a mass, and fifteen of his celebrated Hungarian Rhapsodies.

Liszt's family tree varied according to his mood, but he often alluded to a gypsy strain in his family. Certainly gypsy music fascinated him. "This sort of music," he wrote to a friend, "is for me a kind of opium, which from time to time I *need.*"

In 1846 he sought out what he thought were authentic gypsy melodies. "I have collected a number of fragments with which one could recompose the musical epic of this strange country [Hungary, the land of his birth]." He may not have done that, but he did write fifteen Hungarian Rhapsodies (more were to come), and if he wanted to popularize gypsy music, he succeeded. These became some of his most popular music, particularly No. 2, which with its flashing-eye, tossing-hair moodiness and irresistible panache has tempted many a pianist to storm the citadel of super-virtuosity. With such a weapon they have succeeded. Not many, however, have added their own cadenzas to the piece: Rakhmaninov did, and so has Earl Wild, who plays his own on this recital.

The instruments most generally favored by the authentic *tziganes* were the violin, the clarinet, and the cimbalom. These are the instruments Liszt imitates in his piano writing, particularly the whirring effect of the cimbalom, a string instrument somewhat like a dulcimer, hit with soft mallets. The harmonic scale that, with its augmented fourth, sounds so gypsyish, Liszt uses for the opening slow section (*Lassan*) to produce a characteristic throbbing melancholy; the direct 2/4 rhythm he uses for the second, rapid section (*Friska*) allows for a strutting tempo that generally accelerates, as it does in the Second Rhapsody, into a pyrotechnical frenzy.

—Program Notes by Clair W. Van Ausdall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DWIGHT BLAZIN, *piano*

Student of Paul C. Pollei

in

JUNIOR RECITAL

8:00 p.m.
Friday, December 9, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 12 in A-flat Major, op. 26.....Ludwig van Beethoven
(1770-1827)

Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d'un eroe: Maestoso andante
Allegro

Two Etudes.....Claude Debussy
(1862-1918)

Pour les agréments
Pour les accords

Fantasy in C Minor, K. 475.....Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Sonata No. 3 in F Minor, op. 5.....Johannes Brahms
(1833-1897)

Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo: Andante molto
Allegro moderato ma rubato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# THE BEEHIVE BRASS QUINTET

Robert Peterson, *director*

David Krueger, *trumpet*
Robert Peterson, *trumpet*
Philip Bonney, *horn*
Mark Ammons, *trombone*
David Purinton, *tuba, euphonium*

8:00 p.m.
Friday, December 9, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Joy to the World.....George Frideric Handel--Baldwin
(1685-1759)

Suite en La.....Tomaso Giovanni Albinoni--Thilde
(1671-1751)

Grave
Allegro

God Rest ye, Good King Wenceslas.....English traditional--Baldwin

Canzona in D Minor, BWV 588.....Johann Sebastian Bach--Taylor
(1685-1750)

Silent Night.....Franz Xaver Gruber--Sargent
(1787-1863)

Singing of Carols with Brass

Angels We Have Heard on High.....French traditional

Angels we have heard on high,
Sweetly singing o'er the plains
And the mountains in reply,
Echoing their joyous strains.
Gloria, in excelsis Deo.
Gloria, in excelsis Deo.

What Child Is This.....English traditional

What Child is this, who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet
While shepherds watch are keeping?
This, this is Christ the King;
Whom shepherds guard and angels sing
Haste, haste to bring Him laud,
The Babe, the Son of Mary.

The First Noel.....Traditional

The first Noel the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel,
Born is the King of Israel.

O Come, All Ye Faithful.....John Reading

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him, Born the King of angels
O come let us adore him, Christ the Lord

INTERMISSION

Wir glauben all' an einen Gott.....Johann Sebastian Bach--Rosenthal

Elegia.....Zoltán Kodály--Block
(1882-1967)

Sir Duke.....Stevie Wonder--Swan
(1950- )

Hallelujah Chorus, from *Messiah*.....George Frideric Handel--Mills

We Wish You a Merry Christmas.....English traditional--Baldwin

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

KIMBERLY ANN BACHELDER, *piano*

Student of Doug Humpherys

Assisted by:

Doug Humpherys, *piano*

in

PREPARATORY RECITAL

6:00 p.m.
Monday, December 19, 1983
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sinfonia No. 13 in A Minor, BWV 799.....Johann Sebastian Bach
(1685-1750)

Sinfonia No. 15 in B Minor, BWV 801.....Johann Sebastian Bach

Sonata No. 38 in F Major, Hob. XVI/23.....Joseph Haydn
(1732-1809)

Moderato
Adagio
Finale: Presto

Scherzo: Presto in E Minor, op. 16,
no. 2.....Felix Mendelssohn
(1809-1847)

Etude tableau in C-sharp Minor, op. 33,
no. 9.....Sergey Rakhmaninov
(1873-1943)

Concerto No. 3 in D Major, op. 50.....Dmitry Borisovich Kabalevsky
(1904- )

Allegro molto

Doug Humpherys, *second piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# UTAH SYMPHONY ORCHESTRA

Joseph Silverstein, *music director*

Charles Ketcham, *associate conductor*

Charles Ketcham, *conducting*

8:00 p.m.
Thursday, January 12, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

Overture to *Die Zauberflöte,* K. 620 ..... Wolfgang Amadeus Mozart
(1756-1791)

Seven Studies on Themes of Paul Klee ..... Gunther Schuller
(1925- )

- Antique Harmonies
- Abstract Trio
- Little Blue Devil
- The Twittering-machine
- Arab Village
- An Eerie Moment
- Pastorale

INTERMISSION

Symphony No. 4 in E-flat Major, "Romantic" ..... Anton Bruckner
(1824-1896)

- Bewegt, nicht zu schnell
- Andante quasi allegretto
- Scherzo: Bewegt; Trio: Nicht zu schnell
- Finale: Bewegt, doch nicht zu schnell

This concert is assisted by a grant from the
National Endowment for the Arts, Washington, D.C.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

DON C. PRICE, *alto saxophone*

Student of Ray Smith

Assisted by:

Richard J. Olson, *piano*
Chip Prince, *piano*

in

SENIOR RECITAL

8:00 p.m.
Thursday, January 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata I.....Leonardo Vinci
(c1690-1730)

Adagio
Allegro
Largo
Tranquillo
Allegro

Aria pour saxophone alto mi$^{b}$ et piano.....Eugène Bozza
(1905- )

Introduction and Samba.....Maurice C. Whitney
(1909- )

Mr. Olson, *piano*

INTERMISSION

Tableaux de Provence.....Paule Maurice
(1910-1967)

Farandole de jeunes filles
Chanson pour ma mie
La Bohemienne
Des Alyscamps l'âme soupire
Le Cabridan

Mr. Prince, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DAVID CHRISTENSEN, *piano*

Student of Paul C. Pollei

in

JUNIOR RECITAL

8:00 p.m.
Saturday, January 21, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite in A Minor, BWV 807.....Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Sonata in E-flat Major, "Das Lebewohl,
Abwesenheit und Wiedersehn," op. 81a.....Ludwig van Beethoven
(1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

INTERMISSION

Huit études, op. 42.....Alexander Skryabin
(1872-1915)

Presto
♩ = 112
Prestissimo
Andante
Affannato
Esaltato
Agitato
Allegro

Miroirs.....Maurice Ravel
(1875-1937)

Noctuelles
Oiseaux tristes
Une Barque sur l'océan
Alborada del gracioso
La Vallée des cloches

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# THE BRASSWORKS
# FACULTY BRASS QUINTET

K. Newell Dayley, *trumpet*
David Blackinton, *trumpet*
Gaylen Hatton, *french horn*
Dan Bachelder, *trombone and euphonium*
Steve Call, *tuba*

8:00 p.m.
Tuesday, January 24, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Vive le roy.....Josquin Desprez
(c1440-1521)

Tsat een meskin.....Jacob Obrecht
(c1450-1505)

L'Alfonsina.....Johannes Ghiselin
(fl. early 16th century)

Ich sag ade.....Anonymous
(fl. early 16th century)

Greiner zanner.....Heinrich Finck
(1444/5-1527)

*  *  *  *  *

Three Pieces.....Giles Farnaby
(c1563-1640)

The Old Spagnoletta
Tell mee Daphne
A Toye

Five Little Brass Pieces.....Ludwig Maurer
(1789-1878)

March
Scherzo
Lied
Andante con moto
Allegro grazioso, un poco agittao

INTERMISSION

Galliard Battaglia.....Samuel Scheidt
(bap. 1587-1654)

Three Miniatures for Five Brass.....Robert Washburn
(1928- )

March
Chorale
Burlesk

A Newfoundland Sketch.....Howard Reid Cable
(1920- )

Suite for Brass.....Leonard Lebow

March
Blues
Reel

Ain't Misbehavin'.....Thomas "Fats" Waller
(1904-1943)

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

*Presents*

# EMMA

Music by Murray E. Boren  Libretto by Eric Samuelsen

World Premiere Performances
8:00 p.m.
January 26, 27, 28, 1984
2:00 p.m.
January 28, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## THE CAST

(in order of appearance)

| | Thursday, Saturday Matinee | Friday, Saturday Evening |
|---|---|---|
| Anne | Esther Robertson | Esther Robertson |
| Mary | Martha Diaz | Martha Diaz |
| Zina | Debra Thueson | Kathleen Moore-Sasnett |
| Flora | Helen McCurdy | Marie Rowan Hyer |
| Sarah | Rowena Greenwood | Rowena Greenwood |
| Helen | Jennifer Jarvis | Jennifer Jarvis |
| Vilate | Katrina Millett | Katrina Millett |
| Eliza | Cath Jensen | Kathryn Visher |
| Emma | Carol Ann Goodwin | Susan Dee Alexander |
| Elizabeth | Andrea C. Evans | Mary Jane Guymon |

## SETTING

In 1844 Joseph Smith, Jr., President of the "Mormon" Church and Prophet to its members, was murdered. In response to that crime and continuing persecution, the leadership of the church determined to flee Illinois for the isolated safety of the mountains of the American West. To follow the church west or remain in Nauvoo became a choice of faith by which members' commitment was measured.

Emma Smith, the Prophet's wife, remained behind. This is an exploration of her struggle and her choosing.

The action is continuous. Division into acts and scenes is provided to facilitate rehearsals only.

ACT I

*Scene 1* The women of Nauvoo gather to mourn the death of the Prophet and solicit guidance from his wife, Emma. Her refusal to accept his mantle of leadership heightens their sense of loss.

*Scene 2* The sisters of the church in a meeting of its women's auxiliary, the Relief Society, clamor for direction. Eliza's enthusiastic call westward is tempered by Emma's vision of the difficulty of such a journey.

*Scene 3* As Eliza helps Emma pack for the exodus, both women reminisce about their lives around Joseph. As their memories become more divergent, Emma sends Eliza away.

Unexpectedly, Elizabeth Marsh wanders in looking for the women. Emma directs her to them.

ACT II

*Scene 1* As Emma packs, objects remind her of her early love affair with Joseph, their mature years together, and the final horrors of mobs and the deaths of children.

*Scene 2* Eliza is presiding at a funeral service (actually a set of services) on the mountain. The women recount the losses they've suffered and confront Eliza with the hardships of their journey as she tries to console them and revive their spirits.

*Scene 3* Elizabeth Marsh pleads with the Relief Society to include her once again. Her inability to admit her errors or the reality of the consequences of those mistakes has driven her to the brink of madness.

ACT III

*Scene 1* Elizabeth hopes to convince Emma not to follow the sisters west by offering Emma contrived memories of Joseph to justify remaining in Nauvoo. It is a technique with which Elizabeth is very familiar.

*Scene 2* Emma "hears" voices from the mountain and follows them, searching for someone to make choices for her.

*Scene 3* Alone now, Emma ponders her life and current situation and decides to stay in Nauvoo.

## PRODUCTION STAFF

| | |
|---|---|
| Stage Director | Ivan Crosland |
| Musical Director and Conductor | Brady Allred |
| Producer | Clayne Robison |
| Set Designer | Eric Fielding |
| Lighting Designer and Technical Director | R. Murray Fagan |
| Assistant Technical Director | Bruce Duerden |
| Costume Designer | Mary H. Farahnakianpoor |
| Costumer | Sandra Gray |
| Orchestra Supervisor | Darrel Stubbs |
| Coaches | Brady Allred |
| | Dan Perkins |
| | Chip Prince |
| Company Coordinator | Dennis Todd |
| Poster Design | McRay Magleby |
| Publicity Photographer | Mark Philbrick |
| Music Ticket Office Manager | Patti Baker |
| Technical Crew | Performance Services |

## ORCHESTRA

Brady Allred, *conductor*

*Flute*
David Kern

*Oboe*
Vera Loveless

*Clarinet*
Alan Portzline

*Horns*
Linda Knupp
Dee Dee Erickson
Philip Bonney
Suann Christensen

*Tuba*
Kevin Denison

*Violins*
Mark Taylor
Janet Anderson
Rosemary Kimball
Emily Oldham

*Viola*
Tracy Maughan
Bryon Blackburn

*Cello*
Curtis Davis
Marc Giullian

*Bass*
Darwin Dobson
Jonathan Holdaway

*Pianos*
Rosalie Bowman
Rob Hancock

*Percussion*
Don Marsh
Jeff Curtis
Tim Mooney
Ken Hodges
Dana Seybold

*Harp*
Louise Pratt

## COMING MUSIC THEATRE EVENTS

*Annie*

February 15–18, 20–25
de Jong Concert Hall 8 p.m.

*Barber of Seville*

By Gioachino Rossini
February 24, 25, 28, 29, March 2, 3
Nelke Experimental Theatre 8 p.m.

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

*Presents*

# EMMA

Music by Murray E. Boren  Libretto by Eric Samuelsen

World Premiere Performances
8:00 p.m.
January 26, 27, 28, 1984
2:00 p.m.
January 28, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

## THE CAST

(in order of appearance)

| | Thursday, Saturday Matinee | Friday, Saturday Evening |
|---|---|---|
| Anne | Esther Robertson | Esther Robertson |
| Mary | Martha Diaz | Martha Diaz |
| Zina | Debra Thueson | Kathleen Moore-Sasnett |
| Flora | Helen McCurdy | Marie Rowan Hyer |
| Sarah | Rowena Greenwood | Rowena Greenwood |
| Helen | Jennifer Jarvis | Jennifer Jarvis |
| Vilate | Katrina Millett | Katrina Millett |
| Eliza | Cath Jensen | Kathryn Visher |
| Emma | Carol Ann Goodwin | Susan Dee Alexander |
| Elizabeth | Andrea C. Evans | Mary Jane Guymon |

## SETTING

In 1844 Joseph Smith, Jr., President of the "Mormon" Church and Prophet to its members, was murdered. In response to that crime and continuing persecution, the leadership of the church determined to flee Illinois for the isolated safety of the mountains of the American West. To follow the church west or remain in Nauvoo became a choice of faith by which members' commitment was measured.

Emma Smith, the Prophet's wife, remained behind. This is an exploration of her struggle and her choosing.

The action is continuous. Division into acts and scenes is provided to facilitate rehearsals only.

ACT I

*Scene 1* The women of Nauvoo gather to mourn the death of the Prophet and solicit guidance from his wife, Emma. Her refusal to accept his mantle of leadership heightens their sense of loss.

*Scene 2* The sisters of the church in a meeting of its women's auxiliary, the Relief Society, clamor for direction. Eliza's enthusiastic call westward is tempered by Emma's vision of the difficulty of such a journey.

*Scene 3* As Eliza helps Emma pack for the exodus, both women reminisce about their lives around Joseph. As their memories become more divergent, Emma sends Eliza away.

Unexpectedly, Elizabeth Marsh wanders in looking for the women. Emma directs her to them.

ACT II

*Scene 1* As Emma packs, objects remind her of her early love affair with Joseph, their mature years together, and the final horrors of mobs and the deaths of children.

*Scene 2* Eliza is presiding at a funeral service (actually a set of services) on the mountain. The women recount the losses they've suffered and confront Eliza with the hardships of their journey as she tries to console them and revive their spirits.

*Scene 3* Elizabeth Marsh pleads with the Relief Society to include her once again. Her inability to admit her errors or the reality of the consequences of those mistakes has driven her to the brink of madness.

ACT III

*Scene 1* Elizabeth hopes to convince Emma not to follow the sisters west by offering Emma contrived memories of Joseph to justify remaining in Nauvoo. It is a technique with which Elizabeth is very familiar.

*Scene 2* Emma "hears" voices from the mountain and follows them, searching for someone to make choices for her.

*Scene 3* Alone now, Emma ponders her life and current situation and decides to stay in Nauvoo.

## PRODUCTION STAFF

| | |
|---|---|
| Stage Director | Ivan Crosland |
| Musical Director and Conductor | Brady Allred |
| Producer | Clayne Robison |
| Set Designer | Eric Fielding |
| Lighting Designer and Technical Director | R. Murray Fagan |
| Assistant Technical Director | Bruce Duerden |
| Costume Designer | Mary H. Farahnakianpoor |
| Costumer | Sandra Gray |
| Orchestra Supervisor | Darrel Stubbs |
| Coaches | Brady Allred |
| | Dan Perkins |
| | Chip Prince |
| Company Coordinator | Dennis Todd |
| Poster Design | McRay Magleby |
| Publicity Photographer | Mark Philbrick |
| Music Ticket Office Manager | Patti Baker |
| Technical Crew | Performance Services |

## ORCHESTRA

Brady Allred, *conductor*

*Flute*
David Kern

*Oboe*
Vera Loveless

*Clarinet*
Alan Portzline

*Horns*
Linda Knupp
Dee Dee Erickson
Philip Bonney
Suann Christensen

*Tuba*
Kevin Denison

*Violins*
Mark Taylor
Janet Anderson
Rosemary Kimball
Emily Oldham

*Viola*
Tracy Maughan
Bryon Blackburn

*Cello*
Curtis Davis
Marc Giullian

*Bass*
Darwin Dobson
Jonathan Holdaway

*Pianos*
Rosalie Bowman
Rob Hancock

*Percussion*
Don Marsh
Jeff Curtis
Tim Mooney
Ken Hodges
Dana Seybold

*Harp*
Louise Pratt

## COMING MUSIC THEATRE EVENTS

*Annie*

February 15–18, 20–25
de Jong Concert Hall 8 p.m.

*Barber of Seville*

By Gioachino Rossini
February 24, 25, 28, 29, March 2, 3
Nelke Experimental Theatre 8 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CLAIRE BUSH, *harpsichord*

in

FACULTY RECITAL

8:00 p.m.
Friday, January 27, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Three Pieces.....William Byrd
(1543-1623)

Pavana: The Earl of Salisbury
La Volta
Coranto

Partita No. 2 in C Minor, BWV 826.....Johann Sebastian Bach
(1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

INTERMISSION

Sonata in E-flat Major, K. 189G.....Wolfgang Amadeus Mozart
(1756-1791)

Adagio
Menuetto I
Menuetto II
Allegro

Four Sonatas.....Domenico Scarlatti
(1685-1757)

Allegro, L. 428
Presto, L. 373
Minuet, L. 82
Prestissimo, L. 266

The King's Hunt.....John Bull
(1562/3-1628)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# HONORS STRING QUARTET

Karen Jonsson, *violin*
Laurie Olsen, *violin*
Mary Cannon, *viola*
Julie Bennett, *cello*

8:00 p.m.
Tuesday, January 31, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in F Major, op. 59, no. 1.....Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe: Allegro

INTERMISSION

String Quartet in F Major.....Maurice Ravel
(1875-1937)

Modéré--Très doux
Assez vif--Très rythmé
Très lent
Agité

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Minor, op. 31, no. 2.....Ludwig van Beethoven
(1770-1827)

Scherzo in E flat Minor, op. 4.....Johannes Brahms
(1833-1897)

Toccata, op. 15.....Robert Muczynski
(1929- )

Robin J. Hancock, *piano*

Wednesday, February 1, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

PENELOPE MATHIESEN, *baroque flute*

Assisted by:
Brett Zumsteg, *harpsichord*

in

MUSIC FOR BAROQUE FLUTE AND HARPSICHORD

8:00 p.m.
Tuesday, February 7, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major, op. 2, no. 5,
*La Chauvet*.....Michel Blavet
(bap. 1700-1768)

Largo
Allegro
Rondo "Le Marc Antoine": Aria
Tendrement "Les Regret": Minore
Allegro: Fuga
La Dedale: Gavotta

Sonata in B Minor, BWV 1030.....Johann Sebastian Bach
(1685-1750)

Andante
Largo e dolce
Presto

INTERMISSION

Fantasia No. 8 in E Minor for Flute Solo.....Georg Philipp Telemann
(1681-1767)

Largo
Spirituoso
Allegro

Suite in G Minor.....Louis Couperin
(ca. 1626-1661)

Prelude
Allemande
Courante
Sarabande
Passacaille
Chaconne

Mr. Zumsteg, *harpsichord*

Sonata in D Minor, op. 1, no. 3.....Jean Daniel Braun
(fl. 1725-1740)

Andante
Corrente: Allegro
Gavotta
Allegro
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JONELLE AUSTIN, *alto saxophone*

Student of Ray Smith

Assisted by:

Don Price, *alto saxophone*
Scott Mills, *piano*

in

STUDENT RECITAL

6:00 p.m.
Wednesday, February 8, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for E-flat Alto Saxophone and Piano.....Henri Eccles
(1670-1742)

Largo
Courante

Aria for Alto Saxophone and Piano (1936).....Eugène Bozza
(1905- )

Inventions.....Johann Sebastian Bach--Teal
(1685-1750)

Allegro
Allegretto
Vivace

Mr. Price, *alto saxophone*

Three Romances.....Robert Schumann--Hemke
(1810-1856)

Not fast
Simple, heartfelt
Not fast

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*Presents*

# ARIEL BYBEE, *mezzo-soprano*

Margaret Singer, *piano*

8:00 p.m.
Wednesday, February 8, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

## I

Bist du bei mir (attr. J. S. Bach, BWV 508), from
*Clavierbüchlein für Anna Magdalena Bach* ..... Gottfrid Heinrich Stölzel
(1690-1749)

Mein gläubiges Herze, frohlocke, from
Cantata BWV 68 ..... Johann Sebastian Bach
(1685-1750)

## II

Zigeunerlieder, op. 103 ..... Johannes Brahms
(1833-1897)

He, Zigeuner, greife
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manchmal
Rote Abendwolken ziehn

## III

Ariadne auf Naxos ..... Richard Strauss
(1864-1949)

Zueignung
Ich trage meine Minne
Sein wieder gut

## INTERMISSION

## IV

Carmen ..... Georges Bizet
(1838-1875)

Habanera
Card Aria
Seguidilla

## V

La bonne cuisine (four recipes) ..... Leonard Bernstein (1918- )

Plum Pudding
Ox-tails
Tavouk Gueunksis
Rabbit at Top Speed

## VI

Come Ye Disconsolate ..... Merrill Bradshaw (1929- )

Oh, Divine Redeemer ..... Charles Gounod (1818-1893)

The Lord Is My Light ..... Mary Francis Allitsen (1848-1912)

# UPCOMING EVENTS

| | | | |
|---|---|---|---|
| February 9 | Ray Smith, faculty *saxophone* | 8:00 p.m. | RH |
| February 10 | The Honors Brass Quintet, BYU students | 6:00 p.m. | RH |
| February 15-18<br>20-25 | *Annie (PAS) | 8:00 p.m. | CH |
| February 15 | Philharmonic Woodwind Quintet | 8:00 p.m. | RH |
| February 16 | David Dalton, faculty *viola* | 8:00 p.m. | RH |
| February 22 | Larry Green, faculty *guitar* | 6:00 p.m. | RH |
| February 22 | Orpheus Wind Quintet, BYU faculty | 8:00 p.m. | RH |
| February 24 | BYU Oratorio Choir with U of U A Cappella Choir | 8:00 p.m. | Provo Tabernacle |
| February 28 | Jazz Ensemble | 8:00 p.m. | CH |
| February 24, 25<br>28, 29<br>March 2, 3 | *Barber of Seville | 8:00 p.m. | Nelke Exp. Theatre |
| February 29 | *Theatre Beyond Words (PAS) | 8:00 p.m. | CH |
| February 29 | Jazz Combo Recital | 8:00 p.m. | RH |

*Ticketed event

HFAC Fine Arts Recording: 378-HFAC

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

RAY SMITH, *flute, oboe, clarinet, bassoon, alto saxophone*

Assisted by:

Chip Prince, *piano and harpsichord*
Brett Zumsteg, *harpsichord*
Julie Zumsteg, *cello*

in

FACULTY RECITAL

8:00 p.m.
Thursday, February 9, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in G Major for Flute,
Wq. 133.....Carl Philipp Emanuel Bach
(1714-1788)

Allegretto
Presto

Mr. Zumsteg, *harpsichord*
Mrs. Zumsteg, *cello*

Sonatina for Oboe and Harpsichord (1963).....Gordon Jacob
(1895- )

Adagio
Allegro giocoso
Lento alla Sarabanda
Allegro molto vivace

Mr. Prince, *harpsichord*

Première Rhapsodie for Clarinet (1911).....Claude Debussy
(1862-1918)

Mr. Prince, *piano*

Sonata for Bassoon and Piano (1938).....Paul Hindemith
(1895-1963)

Leicht bewegt
Langsam
Marsch
Beschluss: Pastorale--Ruhig

Mr. Prince, *piano*

Sonata for Alto Saxophone, op. 19
(1939).....Paul Creston
(1906- )

With vigor
With tranquility
With gaiety

Mr. Prince, *piano*

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

## HONORS BRASS QUINTET

Evan Bateman, *trumpet*
Bryan Fields, *trumpet*
Linda Knupp, *horn*
Mike Earl, *trombone*
Steve Macy, *tuba*

with

Valerie Fields, *piano*
Marie Macy, *piano*
Karen Paris, *piano*

6:00 p.m.
Friday, February 10, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Scherzo.....John Cheetham

Concerto for Trumpet, Hob. Vlle/1.....Joseph Haydn
(1732-1809)

Mr. Fields, *trumpet*
Miss Fields, *piano*

Concerto for Trombone.....Nikolay Rimsky-Korsakov
(1844-1908)

Mr. Earl, *trombone*

Concerto No. 3 for Horn.....Wolfgang Amadeus Mozart
(1756-1791)

Miss Knupp, *horn*

Three Pieces.....Anthony Holborne
(1584-1602)

INTERMISSION

Quintet.....Victor Ewald
(1860-1935)

Moderato
Adagio non troppo lento
Allegro moderato

Introduction and Dance.....J. Edouard Barat

Mr. Macy, *tuba*
Mrs. Macy, *piano*

The Bride of the Waves.....Herbert L. Clarke
(1870-1945)

Mr. Bateman, *trumpet*
Miss Paris, *piano*

Little Brown Jug.....Irving Rosenthal

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ROBIN J. HANCOCK, *piano*

Student of Robert B. Smith

in

STUDENT RECITAL

8:00 p.m.
Friday, February 10, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in A Minor, BWV 895.....Johann Sebastian Bach
(1685-1750)

Sonata in D Minor, op. 31, no. 2.....Ludwig van Beethoven
(1770-1827)

Largo--Allegro
Adagio
Allegretto

INTERMISSION

Three Intermezzi, op. 117.....Johannes Brahms
(1833-1897)

No. 1 in E-flat Major
No. 2 in B-flat Minor
No. 3 in C-sharp Minor

Scherzo in E-flat Minor, op. 4.....Johannes Brahms

Toccata, op. 15.....Robert Muczynski
(1929- )

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

**Department of Music**
in cooperation with
RELIGIOUS EDUCATION
present

# MIDDAY ORGAN RECITAL SERIES

Parley Belnap, *coordinator*

12:10 p.m.
Auditorium
Joseph Smith Building

PROGRAM

Prelude in B Minor, BWV 544.....Johann Sebastian Bach

Chorale Prelude: Nun komm der Heiden
Heiland, BWV 659.....Johann Sebastian Bach

Sonata VI.....Felix Mendelssohn--Bartholdy
Finale

Chaconne in F Minor.....Johann Pachelbel

Hymn Prelude: Reverently, Quietly.....Gerald Dick

Postludium in C Major.....Helmut Walcha

Mark Bell, *organ*

Thursday, February 14, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Melody, op. 42.....Pyotr Il'yich Tchaikovsky
(1840-1893)

Da'nell Geddes, *violin*
Blair Bateman, *piano*

Trio in E-flat Major, op. 40.....Johannes Brahms

Andante
Adagio mesto
Scherzo

Dee Dee Erickson, *french horn*
Karen Jonsson, *violin*
Suann Christensen, *piano*

I...un Poco Vivaldi.....Joseph Kaminski

1st Movement

Jeff Grundvig, *trumpet*
Suzanne Young, *piano*

Wednesday, February 15, 1984

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

TAMRA MARIE GERBER, *horn*

Student of Gaylen Hatton

SANDRA CLARKE, *clarinet*

Student of David Randall

Assisted by:

Kelvin Smith, *piano*
Kristine Gerber, *piano*
Michelle Stark, *clarinet*
Suann Christensen, *piano*

in

JOINT SENIOR RECITAL

6:00 p.m.
Wednesday, February 15, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Largo and Allegro.....Arthur Frackenpohl
(1924- )

Miss Gerber, *horn*
Miss Gerber, *piano*

Concerto in B-flat Major.....Carl Stamitz
(1745-1801)

Allegro
Andante moderato
Rondo

Miss Clarke, *clarinet*
Mr. Smith, *piano*

Concerto No. 2 in E-flat Major.....Antonio Rosetti
(ca.1750-1792)

Romance
Rondeau

Miss Gerber, *horn*
Miss Gerber, *piano*

INTERMISSION

Adagio--Tarantella.....Ernesto Cavallini--Waln
(1807-1874)

Miss Clarke, *clarinet*
Mr. Smith, *piano*

Villanelle.....Paul Dukas
(1865-1935)

Miss Gerber, *horn*
Miss Christensen, *piano*

Sonata in D Major, op. 5, no. 2.....George Frideric Handel--
Coppersmith
(1685-1759)

Grave
Allegro ma non troppo
Larghetto
Andante allegro
Allegro

Miss Clarke, *clarinet*
Miss Gerber, *horn*
Mrs. Stark, *clarinet*

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

## PHILHARMONIC WOODWIND QUINTET

Elizabeth Ruppe, *flute*
Barbara Rex, *oboe*
Jenifer Girard, *clarinet*
Suann Christensen, *horn*
Brian Peterson, *bassoon*

8:00 p.m.
Wednesday, February 15, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quintett in E Minor, op. 100, no. 4.....Antoine Reicha
(1770-1836)

Adagio--Allegro
Andante con variazioni
Minuetto: Allegro vivo
Finale: Allegro vivace

Three Shanties for Wind Quintet,
op. 4 (1943).....Malcolm Arnold
(1921- )

Allegro con brio
Allegretto semplice
Allegro vivace

String Quartet in C Major, op. 33,
no. 3.....Joseph Haydn--Andraud
(1732-1809)

Presto: Rondo

INTERMISSION

Quintet, op. 43.....Carl Nielsen
(1865-1931)

Allegro ben moderato
Menuet
Praeludium: Adagio--Tema con variazioni

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

DAVID DALTON, *viola*

Assisted by:

Elizabeth Thomasson, *piano*
Brett Zumsteg, *organ*

Viola Ensemble

Debi Browning
Nancy Call
Mary Cannon
Carol Sue Glassett
Tracy Maughan
Helen McCurdy
Jim Quist
Shauna Smith
Michael Ure

Honors String Quartet

Karen Jonsson, *violin*
Laurie Olsen, *violin*
Mary Cannon, *viola*
Julie Bennett, *cello*

in

FACULTY RECITAL

8:00 p.m.
Thursday, February 16, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in G Major for Two Violas.....Georg Philipp Telemann
(1681-1767)

- Lent
- Gai
- Large
- Vif

Trauermusik.....Paul Hindemith
(1895-1963)

Five Pieces.....Ernest Bloch
(1880-1959)

- Meditation
- Processional
- Rhapsody
- Processional
- Affirmation

INTERMISSION

Two Pieces.....Scott Joplin
(1868-1917)

- Solace
- Pineapple Rag

Scène Andalouse for Viola, Piano,
and String Quartet.....Joaquin Turina
(1882-1949)

- Crépuscule du soir (Allegretto mosso)
- A la fenêtre (Andantino mosso)

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

EMILY OLDHAM, *violin*

Student of Barbara Williams

Assisted by:

Rosalie Boman, *piano*

in

JUNIOR RECITAL

6:00 p.m.
Friday, February 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Romance, op. 40.....Ludwig van Beethoven
(1770-1827)

Sonata in G Minor, BWV 1020.....Johann Sebastian Bach
(1685-1750)

Adagio
Presto

Phantasiestücke, op. 12.....Robert Schumann
(1810-1856)

Des Abends
Aufschwung
Ende vom Lied

Miss Boman, *piano*

Second Violin Sonata.....Charles Edward Ives
(1874-1954)

1. Autumn
2. In the Barn
3. The Revival

Introduction and Rondo capriccioso, op. 28.....Camille Saint-Saëns
(1835-1921)

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DEE DEE ERICKSON, *horn*

Student of Gaylen Hatton

Assisted by:

Suann Christensen, *piano*
Karen Jonsson, *violin*
Brian Peterson, *bassoon*
Alan Portzline, *clarinet*

in

SENIOR RECITAL

6:00 p.m.
Saturday, February 18, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concertino in D Major.....Johann Michael Haydn
(bap. 1737-1806)

Larghetto
Allegro non troppo
Menuetto

Miss Christensen, *piano*

Concertante in B-flat Major, op. 3.....Bernhard Henrik Crusell
(1775-1838)

Allegro
Andante Sostenuto
Allegro ma non tanto--Andantino di Cherubini

Mr. Portzline, *clarinet*
Mr. Peterson, *bassoon*
Miss Christensen, *piano*

INTERMISSION

Villanelle for Horn and Orchestra.....Paul Dukas
(1865-1935)

Miss Christensen, *piano*

Trio in E-flat Major, op. 40.....Johannes Brahms
(1833-1897)

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Miss Jonsson, *violin*
Miss Christensen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MARK TAYLOR, violin

Student of Percy Kalt

Assisted by:

Alan Giambattista, *piano*

in

JUNIOR RECITAL

8:00 p.m.
Tuesday, February 21, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major, op. 1, no. 3.....George Frideric Handel
(1685-1759)

Adagio
Allegro moderato
Largo
Allegro

Sonata in A Major, op. 14.....César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Ben moderato
Allegretto poco mosso

INTERMISSION

Sonata for Violin.....Murray E. Boren
(1950- )

Andante
Grazioso--Allegretto
Presto

Concerto in D Major, op. 35.....Pyotr Il'yitch Tchaikovsky
(1840-1893)

Allegro moderato

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in A Minor.....Johann Sebastian Bach
(1685-1750)

Sonata, op. 164 in A Minor.....Franz Schubert
(1797-1828)

Allegro ma non troppo
Allegretto quasi Andantino
Allegro vivace

Ballade, op. 10, No. 1.....Johannes Brahms
(1833-1897)

Woodland Sketches.....Edward MacDowell
(1861-1908)

Will o' the Wisp
In Autumn
By a Meadow Brook

Passacaglia.....Aaron Copland
(1900- )

L'Isle Joyeuse (The Isle of Joy).....Claude Debussy
(1862-1918)

Carma Hulme, *piano*

Wednesday, February 22, 1984

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

LAWRENCE GREEN, *guitar*

in

FACULTY RECITAL

6:00 p.m.
Wednesday, February 22, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Six Pavans, from *El Maestro* (1535).....Luis Milán
(ca.1500-ca.1561)

Suite in A Minor, BWV 997.....Johann Sebastian Bach
(1685-1750)

Prelude
Fugue
Sarabande
Gigue
Double

INTERMISSION

Etudes (1970).....Francisco Mignone
(1897- )

Tempo de chorinho

Preludes (1940).....Heitor Villa-Lobos
(1887-1959)

Andantino espressivo
Andantino
Andante
Lento
Poco animato

Sevillanas (Fantasia), op. 29.....Joaquin Turina
(1882-1949)

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# ORPHEUS WIND QUINTET

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

with

Paul Pollei, *piano*
Elizabeth Thomasson, *piano*
Barbara Rex, *oboe*
Carolyn Fouts, *clarinet*
Brian Peterson, *bassoon*
Linda Knapp, *horn*

8:00 p.m.
Wednesday, February 22, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quintet No. 4 (1948).....Henk Badings
(1907- )

Allegro
Molto adagio
Scherzo: Presto
Allegro

Quintet in E-flat Major for Piano
and Winds, op. 16.....Ludwig van Beethoven
(1770-1827)

Grave--Allegro, ma non troppo
Andante cantabile
Rondo: Allegro, ma non troppo

Sonatina for Flute and Piano, op. 19
(1948).....Malcolm Arnold
(1921- )

Allegro
Andante
Allegretto languido

Petite Symphonie (1885).....Charles Gounod
(1818-1893)

Adagio--Allegretto
Andante cantabile (quasi Adagio)
Scherzo: Allegro moderato
Finale: Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ARLEN L. CARD, *composition*

Student of Murray Boren

in

SOPHOMORE RECITAL

6:00 p.m.
Thursday, February 23, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Nocturne (Lydian)

Sonata for Solo Tenor Saxophone

I. Martial
II. Distant
III. Frantic

Three Miniatures for Woodwind Quintet

I. Moderato
II. Lento
III. Presto

INTERMISSION

Two States of Mind for Keyboards and Woodwind

I. Expectant Fear
II. Confused Frustration

Excursion for Brass and Percussion

I. Maestoso
II. Misterioso

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

UNIVERSITY OF UTAH A CAPPELLA CHOIR

Ed Thompson, *director*

BRIGHAM YOUNG UNIVERSITY ORATORIO CHOIR

Ronald J. Staheli, *director*

8:00 p.m.
Friday, February 24, 1984
Provo Tabernacle

PROGRAM

University of Utah A Cappella Choir
Ed Thompson, *director*

Alleluia, Sing unto the Lord.....Brent Pierce

Jolene Dalton, *conductor*

Singet dem Herrn ein neues Lied, BWV 225.....Johann Sebastian Bach
(1685-1750)

You Are the New Day.....John David--Knight

Come Soothing Death (Fantasia on the
melody of J. S. Bach).....Edwin London
(1929- )

How Do I Love Thee.....Danny Green

Jolene Dalton, *conductor*

Memory, from *Cats*.....Andrew Lloyd Webber--Dalton

Songs of the South (Medley).....Arr. by Ken Neufeld

INTERMISSION

Brigham Young University Oratorio Choir
Ronald J. Staheli, *director*
Rob Hancock, *piano*
James Kasen, *organ*

Welcome Sweet and Sacred Feast.....Gerald Finzi
(1901-1956)

God Is Gone Up.....Gerald Finzi

Because He Dwelleth in the Flesh, from
*The Redeemer*.....Robert Cundick
(1926- )

Singet dem Herrn ein neues Lied
(Sing unto the Lord a New Song)

Johann Sebastian Bach

I

Sing unto the Lord a new song, and his praise in the congregation of saints.
Let Israel rejoice in him that made him: let the children of Zion be joyful
in their King.
Let them praise his name in the dance: let them sing praises unto him with
the timbrel and harp.

II

God, like a kindly father,
Hath pity on His children dear.
His loving arms will gather
All who are His with childlike fear.

He knows how frail our powers,
Who but from dust are made;
We flourish like the flowers
But lo! we droop and fade
When winds, so mild and broken,
Come gently, shorten breath.

We then decline betoken
And yield our life to death.

O God in heaven, safeguard Thine own,

For without Thee we are lost, we roam,

We can neither serve nor please Thee.
O God in heaven, safeguard Thine own!
Be Thou, dear Lord, our Shield, our Light.

Yea, blessed are all they who cleave to Thee,
Thy mercy rich receive.

III

Praise him for his mighty acts: praise him according to his excellent greatness.
Let every thing that hath breath praise the Lord. Praise ye the Lord.

I Psalm 149:1-3
II Nun lob', mein Seel, den Herren (chorale)
III Psalm 150:2,6

WELCOME SWEET AND SACRED FEAST

Gerald Finzi

Welcome sweet and sacred feast; welcome life!
Dead I was and deep in trouble;
But grace and blessings came with thee so rife,
That they have quickened even dry stubble.
Thus souls their bodies animate,
And thus, at first, when things were rude,
Dark, void, and crude
They, by thy Word, their beauty had, and date;
All were by thee, and still must be;
Nothing that is, or lives,
But hath his quicknings, and reprieves
As thy hand opes, or shuts:
Healings and cuts,
Darkness and daylight, life and death
Are but mere leaves turned by thy breath.
But that great darkness at thy death
When the veil broke with thy last breath,
Did make us see
The way to thee.

Was't not enough that thou hadst paid the price
And given us eyes
When we had none, but thou must also take
Us by the hand
And keep us still awake,
When we would sleep,
Or from thee creep,
Who without thee cannot stand?

Was't not enough to lose thy breath
And blood by an accursed death,
But thou must also leave
To us that did bereave
Thee of them both, these seals the means
That should both cleanse and keep us so,
Who wrought thy woe?

O rose of Sharon!
O the lily
Of the valley!
How art thou now, thy flock to keep,
Become both food, and Shepherd to thy sheep.

--Henry Vaughan

Jehovah, Hear Our Prayer.....Ron Nelson
(1924- )

Margo Robison, *soloist*
James Kasen, *conductor*

Cum sancto spiritu, from Mass in B Minor,
BWV 232.....Johann Sebastian Bach

Choose Something Like a Star, from
*Frostiana*.....Randall Thompson
(1899- )

Mark Sheldon, *conductor*

In Dat Great Gittin' Up Mornin'.....Arr. by Jester Hairston

Give Me Jesus.....Arr. by L. L. Flemming

University of Utah A Cappella Choir

Ed Thompson, *director*

| *Soprano* | *Alto* | *Tenor* | *Bass* |
|---|---|---|---|
| Cori Anderson | Kirsten Burbidge | Doug Brunker | Stan Alexander |
| Joanne Anderson | Debbie Doxey | Mike Call | Steve Aldous |
| Kim Barlow | Annette Gardner | Chris Davidson | Norm Christensen |
| Anne Benzley | Jenny Hatton-Ward | Rick Decker | Brad Garvin |
| Corinne Cannon | Robbie Hawkins | Bryon Finch | Tracy Gittins |
| Jennifer Christensen | Joleen Hemsley | Gordon Fisher | Brett Handy |
| Shannon Clark | Laurel Hendriksen | Jay Franklin | Richard Harris |
| Michelle Dixon | Joan Jensen | Kent Gasser | Tim Hawker |
| Julianne Gillette | Annette Kirk | Dan Hormon | Jim Jackson |
| Rebecca Gregory | Sandy Maestas | Ken Johnson | Matthew Judd |
| Heidi Haslam | Jenny Martinson | Steven Kerr | Mark Larson |
| Suzanne Kirk | Pauline Mendes | Ron Ruske | Cory Lyman |
| Suzanne Pinegar | Ynette Montgomery | Dave Spafford | Mearle Marsh |
| Tana Peterson | McGlynn Pepper | Bruce Webb | Jed Moss |
| Liese Thompson | Denae Powers | David Winmill | Keith Quigley |
| Mitzi Watts | Penny Sample | | Scott Soderberg |
| Michelle West | | | Clark Sorensen |
| Jeanette Whipple | | | Nathan Wright |
| JoAnn Workman | | | |

Brigham Young University Oratorio Choir

Ronald J. Staheli, *director*
Rob Hancock, *piano*
James Kasen, *organ*

*Sopranos*

Sandy Bradfield
Amy Bryson
Stephanie Buckley
Sue Bullock
JuVene Farnsworth
Beckie Farr
Sheryl Flake
Lisa Finlayson
Wendee Graham
Marcia Hatch
Ruth Henrie
Tara Hoffman
Allison Holley
Julie Holmstead
Emily Hope
Jennifer Jarvis
Sheri Johnston
Michelle Marchant
Lisa Marsh
Katrina Millet
Beckie Olpin
Lynnette Owens
Pamela Park
Carla Pratt
Allison Prestwich
Lisa Pullen
Mary Reeve
Margo Robison
Kristina Ross
Anne Rundlett
Lori Smurthwaite
Dianne Sorensen
Lynette Toronto
Jean Turner
Krista Lee Wright

*Altos*

Carolin Benson
Katie Anderson
Miriam Blackham
Katherine Brewer
Janine Clarke
Janet Creed
Shauna Croft
Tamyra Dalgleish
Elizabeth Davis
Cindy Duckworth
Jeri Ellingson
Elena Forster
Tracey Fredman
Aleta Goodman
Jillayne Hales
Cheri Hardy
Lisa Harston
Gretchen Hubbert
Lori Lauritzen
Patti Limbach
Michelle Lingren
Lori Jo Lish
Amy Maxfield
Susan McClellan
Holly Nelson
Ruth Packard
Jeannette Pearson
Lorri Perrine
Debbie Phair
Pamela Pierson
Vanesa Read
Esther Robertson
Jody Ross
Lori Smith
Karyn Snell
Cynthia Sorenson
Diana Thompson
Leslee Tolman
Alice Warner

*Tenors*

Dan Andersen
Marcus Arbizu
Rick Ashby
Michael Austin
Wallace Baker
Paul Broomhead
David Christensen
Steve Crandall
Moises Denis
Steve Detrick
Cordel Earl
Michael Early
Brian Embry
Jonathan Erbe
Paul Ethington
Roger Gilbert
Robin Hancock
Clifton Harmon
Roger Johnson
James Kasen
Mark Knowles
Ken Leetham
Aaron Mackley
Robert Mayo
William McDaniel
Dan Montez
Michael Nelson
Edward Nielson
Andrew Olsen
Randall Peterson
Curtis Rindlisbacher
Doug Robison
Scott Scoville
David Sheen
Matthew Thomas
Tim Wadham

*Basses*

Grant Andersen
Chris Ballew
David Black
Drew Christensen
Steve Christensen
Robert Corry
David Doty
Shon Flake
Daniel Forster
John Gagnon
David Harmer
Peter Haws
Jeff Hinton
Jeffrey Holmstead
Andrew Hyatt
Morgan Jeppson
Brian Johnson
Sean Lindsay
Carlos Lingard
Rourke Mace
Matthew Maddox
David Marsh
Brett Massengale
Wayne McCandless
David McGuire
Matthew Montague
Lee Pierce
Christopher Read
Paul Seare
Mark Sheldon
Ken Shelley
Robert Simmons
Wesley Spencer
Vaughn Stephenson
John Swallow
Destin Swartz
Pierre Tromeur
Douglas Ward
David Warner
Larry Whipple
Benjamin Williams
Robert Williams

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

Rossini's

# *Barber of Seville*

8:00 p.m.
February 24, 25, 28, 29
March 2, 3
Nelke Experimental Theatre
Franklin S. Harris Fine Arts Center

## THE CAST

(in order of appearance)

| | February 24, 28<br>March 2 | February 25, 29<br>March 3 |
|---|---|---|
| Fiorello,<br>Servant of the Count | Kenneth Shelley | Kenneth Shelley |
| Count Almaviva | Michael Belnap | Michael Belnap |
| Figaro,<br>Barber | Jon Linford | Jon Linford |
| Dr. Bartolo,<br>Physician, guardian of Rosina | Michael Wadsworth | Michael Wadsworth |
| Rosina,<br>Ward of Dr. Bartolo | Anna Mooy | Lynnette Owen |
| Basilio,<br>Music master to Rosina | Barry Bounous | Barry Bounous |
| Berta,<br>Housemaid of Dr. Bartolo | Debra Bounous | Lila Burrie |
| Officer | Mark Ammons<br>(Feb. 24, 28, 29) | Curtis Rindlisbaker<br>(Feb. 25, March 2, 3) |
| Notary | Marlin Smith | Marlin Smith |
| Musicians and Soldiers | Mark Ammons<br>Curtis Rindlisbaker<br>Chris Monson<br>James Murphy<br>James Knudson<br>Gregor McHardy<br>Marlin Smith | |

* * * * *

*Piano*

Chip Prince
Dan Perkins
Brady Allred

Eighteenth-Century Seville

Act I

Scene 1 An open square in Seville outside the house of Dr. Bartolo. It is nearly dawn.

Scene 2 A room in the house of Dr. Bartolo. The same day.

INTERMISSION

Act II The music room in the house of Dr. Bartolo. The next day.

English translation by Ruth and Thomas Martin, used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

## Production Staff

Guest Stage Director. . . . . .Alan Ord
Musical Director. . . . . Chip Prince
Producer. . . . . .Clayne Robison
Set Designer. . . . . .Alan Ord
Technical Directors . . . . . R. Murray Fagan
O. Lee Walker
Costume Designer. . . . . Mary H. Farahnakianpoor
Hair Design . . . . . Mary H. Farahnakianpoor
Scenery Painter . . . . . Mark Golleher
Coaches . . . . . Chip Prince
Dan Perkins
Poster Design . . . . . .Al Sanft
Music Ticket Office Manager . . . . . Patti Baker
Technical Crew. . . . . .Performance Services
Publicity Photographer. . . . . .Al Sanft

## UPCOMING EVENTS

| | | |
|---|---|---|
| February 29 | *Theatre Beyond Words (PAS) | 8:00 p.m. CH |
| February 29 | Jazz Combo Recital | 8:00 p.m. RH |
| March 1 | Men's and Women's Choruses Concert | 8:00 p.m. CH |
| March 1 | Deseret Quartet | 8:00 p.m. RH |
| March 2, 3 | *Synthesis | 8:00 p.m. CH |
| March 6 | Utah Brass Works | 8:00 p.m. RH |
| March 7 | *A Cappella Choir Concert | 8:00 p.m. CH |
| March 8 | *Toby Appel, *viola* (PAS) | 8:00 p.m. RH |
| March 10 | *L.A. Guitar Quartet (PAS) | 8:00 p.m. CH |
| March 15 | *Philharmonic Orchestra | 8:00 p.m. CH |
| March 17 | *Wind Symphony (PAS) | 8:00 p.m. CH |

*Ticketed event

HFAC Fine Arts Recording: 378-HFAC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

KAREN HALES, *violin*

Student of Percy Kalt

in

STUDENT RECITAL

6:00 p.m.
Wednesday, February 29, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ciacona.....Tomaso Antonio Vitali
(1663-1745)

Concerto No. 4 in D Major, K. 218.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante cantabile
Rondeau: Andante grazioso--Allegro ma non troppo

INTERMISSION

Praeludium and Allegro.....Fritz Kreisler
(1875-1962)

Romance in F Minor, op. 11.....Antonín Dvořák
(1841-1904)

Preludes.....George Gershwin--Heifetz
(1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

# THEATRE **BEYOND** WORDS

in

"FIVE GOOD REASONS TO LAUGH"

8:00 p.m.
Wednesday, February 29, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

THEATRE BEYOND WORDS

in

"FIVE GOOD REASONS TO LAUGH"

(a collection of comic vignettes)

PART 1

| | |
|---|---|
| OVERTURE: | Theatre Beyond Words' signature piece. (Company) |
| TOURISTS: | A tongue-in-cheek look at the group bus tour phenomenon. (Company) |
| MY LUCKY STAR: | Things are not always what they seem--or are they? (Charles, Sherry) |
| THE IDOL: | A revered leader finds it difficult to keep his many affairs in hand. (Terry, Charles, Robin, Sherry) |
| PILOT'S TALE: | Gibberish and pantomime are combined in this hilarious story of a downed Russian's attempt to explain himself to the locals. (Harro) |
| BUS STATION: | The waiting room of a bus station provides the setting for subtle interaction among five eccentric strangers. (Company) |

INTERMISSION

PART 2

| | |
|---|---|
| HERSCHEL & LIZZY: | Duet for ballet and briefcase. (Terry, Robin, Charles) |
| WESTERN NARRATIVE: | One man's epic version of "How the West was Won." (Harro) |
| BACKYARD BREAKFAST: | There's a surprise in every cereal box and a "Potato Family" on every block. (Sherry, Terry, Robin) |
| IL BOXORIO: | A major solution to a minor problem in F-sharp. (Company) |

All material devised and directed by the Company

* * * * *

THEATRE BEYOND WORDS is one of Canada's major success stories. World-travelled, the Company recently returned from its second triumphant tour of Japan where it performed for five weeks to enthusiastic response and an invitation to return in 1985. The Company also performed recently in Hong Kong and the Soviet Union, again to accolades and requests for return engagements.

The coming season sees the Company travelling the length and breadth of North America; from the Maritimes in eastern Canada to the midwestern United States; from a week at the World's Fair in New Orleans to performances at the prestigious Smithsonian Institute in Washington, D.C.

Closer to home, THEATRE BEYOND WORDS will be seen at the Shaw Festival's Royal George Theatre in Niagara-on-the-Lake in the summer of 1984 and will tour Ontario and Quebec with its new "Family Pops" Symphony Show--"Beyond The Sound Barrier."

THEATRE BEYOND WORDS is resident Theatre Company at Brock University, St. Catharines, Ontario. For the third year, members of the Company will be teaching both Mime and Business Administration for small theatre companies in the Summer of 1984.

## THE COMPANY

Artistic Director.....Harro Maskow
Company Members.....Sherry Bie
Terry Judd
Robin Patterson
Charles P. Schott
Stage Manager.....David Satterthwaite
Costumes: Company Blacks.....Vincenzo Cardone
Potato People.....Libby Severin
Masks.....Frank Rader
Company Members
Production Assistant.....Lucy Gane

* * * * *

THEATRE BEYOND WORDS is a charitable, non-profit organization operating under the jurisdiction of Canadian Actors Equity Association.

THEATRE BEYOND WORDS is exclusively managed by: Great Artist Management, Inc., 553 Queen St. W, Toronto, Ontario. M5V 2B6

SHERRY BIE

A native of Vancouver, Sherry attended the initial course at the Canadian Mime School in Niagara-on-the-Lake and was later part of the first graduating class of Powys Thomas' Playhouse Acting School in Vancouver.

She also spent three months studying with Jean Asselin at the Omnibus Mime School in Montreal.

Sherry's stage credits include the premiere production of Betty Lamberts' "Jenny's Story" at the New Play Centre in Vancouver, where she created the title role.

With rich and diverse stage experience, ranging from classical to modern drama, Sherry is an invaluable asset to the evolving theatrical style of THEATRE BEYOND WORDS.

TERRY JUDD

Before becoming a founding member of THEATRE BEYOND WORDS in 1977, Terry trained at the Stratford National Theatre; performed in regional theatres across the country; and in 1970, helped found the Gryphon Summer Theatre in Bafrie where he worked for four years. After conceiving and directing a very successful workshop production for the Canadian Mime Theatre in 1975, Terry turned his full attention to visual theatre. Besides performing, Terry also writes and directs for THEATRE BEYOND WORDS.

Terry has the gift of conjuring up the most amazing characters of the widest scope.

HARRO MASKOW

While studying at the Academy of Fine Arts in Hamburg, Germany, Harro was introduced to a more "silent art" and turned his attention to Paris and Ecole Jacques Lecoq.

Graduation led to the "Comédie de Bourges" and tours of France and Germany. After immigrating to Canada in 1966, Harro performed in Montreal and taught for two years at the National Theatre School. He then became associate director of the Canadian Mime Theatre where he performed and directed for eight years.

As Artistic Director of THEATRE BEYOND WORDS, Harro has been described as the most brilliant comedian of his kind in Canada.

ROBIN PATTERSON

After studying English, dabbling in dance, and working semi-professionally in mime at Simon Fraser University in Vancouver, Robin went to Paris to study non-verbal theatre. She graduated from Ecole Jacques Lecoq and returned to perform, teach, write, and direct for four years with the Canadian Mime Theatre.

Robin was a founding member of THEATRE BEYOND WORDS. Since then she has become recognized not only as a graceful performer, but as a pioneer in the fields of cartoon and video scripting, playwrighting and copywriting for mime.

CHARLES P. SCHOTT

Training at the National Theatre School in Montreal and Ecole Jacques Lecoq in Paris, as well as training in tap, ballet, and jazz resulted in Charles performing with various regional theatres across Canada and touring Europe and the Middle East.

In 1976 and 1977 respectively, he conceived and performed in two one-man shows. Charles' diverse experience enriches his utterly pure and natural comic invention.

DAVID SATTERTHWAITE

Born in England, David immigrated to Canada in 1953. He has worked as stage manager, lighting designer, and in all areas of back-stage production since 1962.

After working with the Canadian Mime Theatre as stage manager and designer for eight years, he became a founding member of THEATRE BEYOND WORDS in 1977.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

## MEN'S CHORUS

Ralph Woodward, *director*
Sandefur Schmidt, *graduate assistant*
Elan McMahan, *accompanist*

## WOMEN'S CHORUS

Rebecca Wilcox, *director*
Rob Hancock, *accompanist*

8:00 p.m.
Thursday, March 1, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Wir gehn nun, wo der Tudelsack, from *Mer hahn en neue Oberkeet* (Peasant Cantata), BWV 212.....Johann Sebastian Bach (1685-1750)

Adoramus te, Christe.....Vincenzo Ruffo (ca. 1508-1587)

We adore Thee Christ, and bless Thee,
For by Thy holy cross and bitter passion
Thou hast redeemed the world.
Lord, have mercy on us.

Agnus Dei, from Mass for five Voices.....William Byrd (1543-1623)

Lamb of God, who takest away the sins of the world,
Have mercy on us.
Grant us peace

Geistliches Lied (Let Nothing Ever Grieve Thee), op. 30.....Johannes Brahms (1833-1897)

Men's Chorus

II

Repleti sunt.....Jacob Handl (1550-1591)

O Filii et Filiae.....Volckmar Leisring (1588-1637)

Two Purcell Songs.....Henry Purcell (1659-1695)

Fairest Isle
Ah! How Pleasant 'tis to Love

Come to the Green Meadow.....Guillaume Costeley (ca. 1530-1606)

Laudate dominum, from *Vesperae solennes de confessore*, K. 339.....Wolfgang Amadeus Mozart--Talmadge
(1756-1791)

Jennifer Barton, *soprano*

III

O pastorelle, addio, from *Andrea Chenier*.....Umberto Giordano--Serposs
(1867-1948)

How Lovely Are the Messengers, from *St. Paul*.....Felix Mendelssohn
(1809-1847)

Lord, Hear Our Prayer.....Giuseppe Verdi--Huguelet
(1813-1901)

Night, op. 114.....Camille Saint-Saëns
(1835-1921)

Carry Willis, *soprano*
Brady Allred, *flute*

Women's Chorus

INTERMISSION

IV

A Dirge for Two Veterans, op. 31, no. 2.....Gustav Holst
(1874-1934)

Silent Worship.....George Frideric Handel--Shaw
(1685-1759)

Black Is the Color of My True Love's Hair.....Appalachian Folk Song,
arr. by Stuart Churchill

The Monk's March.....Welsh Folk Song,
arr. by Archibald Davison

Rhyfelgyrch Gwyr Harlech (Men of Harlech).....Welsh Folk Song, arr. by Archibald Davison

Sandefur Schmidt, *conductor*

Shadrack.....Robert Mac Gimsey (1938- )

Men's Chorus

V

The Birth of Moses.....Normand Lockwood (1906- )

Brady Allred, *flute*

Ave Maria, from *Triptych*.....Alan Hovhaness (1911- )

Chris Guymon, *organ*

Nigra sum.....Pablo Casals (1876-1973)

Gloria tibi, from *Mass*.....Leonard Bernstein (1918- )

John Chamberlain, *bongos*

Women's Chorus

VI

Send Forth Thy Spirit.....Franz Joseph Schuetky

Combined Choirs

Rebecca Wilcox, *conductor*

## Men's Chorus

Ralph Woodward, *director*
Sandefur Schmidt, *graduate assistant*
Elan McMahan, *accompanist*

*Tenor I*

James M. Cash
Russell Cottam
Richard Grapes
Kevin McDaniel
Todd Nielson
Douglas W. Savage
Benjamin Wood

*Tenor II*

Christopher Clarke
Jeffrey M. Hovenier
Stephen Oldham
Douglas Padilla
Mike Rapier
Joe Wegescheide
Dwight Western

*Bass I*

Matthew Carmack
Nathan Cummings
Marcus Detlor
Don Holman
Eric D. Huntsman
James D. Lynch
Dennis Morganson
Thomas R. Newman
Rich Rogers

*Bass II*

John Beaman
Mark A. Call
Jared Hinde
David B. Monson
Kelly Morganson
Rick Olsen
Keith Reber
Glen T. Weaver

## Women's Chorus

Rebecca Wilcox, *director*
Rob Hancock, *accompanist*

*Soprano I*

Jennifer Barton
Marianne Broomhead
Amy Busby
Ruth Christensen
Dian Coates
Jana Dewey
Julie Duncan
Leticia Follett
Margaret Gingerich
Susan Green
Lori Haas
Alice Hall
Julie Johnson
Shauna Kenner
Beth Klohr
Amy Marlowe
Annette McCallum
Patrece McMullin
Diane Richards
Renae Roberts
Kimberly Stewart
Lynn Streahl
Charlene Tanner
Carole Wilkinson
Carey Willis
Tanya Young

*Soprano II*

Anneli Alleman
Annette Apostol
Lori Behunin
Jackie Bliss
Nilufer Cicin
Gina Crum
Michelle Dike
Ann Fuller
DeAnn Haroldsen
Beverly Heiner
Shauna Hyde
Lynette Isaacson
Julie Jacobs
Carie Juchau
Tamara Layton
Karen Monson
Leslie Nakagawa
Sandy Nielson
Lorraine Patterson
Rozann Riches
Saundra Stirling
Carolyn Wells
Valary White
Wendy Wilson

*Alto I*

Cathy Chamberlain
Jill Clark
Tina Ellsworth
Lora Falahi-Kharghani
Jennifer Gibson
Michelle Harmon
Becky Harrison
Claudia Manaton
Karen Motter
Sandra Petersen
Suzanne Pool
Rita Randall
Susan Riley
Anna-Lisa Schmad
Janice Smith
Rinda Taylor
Tracy Turek
Carol Walton
Linda Young

*Alto II*

Shannon Borg
Carrie Christensen
Caroline Christy
Leann Clark
Patricia Clark
Hanneke deGroot
Jenny Hale
Alece Hebdon
Darlene Hellewell
Heidi Jeanfreau
Julie Johnston
Heather Muhlestein
Lori Munson
Jann Murdock
Shalynn Murphy
Cindy Paine
Laura Sill
Amy Stitt

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

### DESERET QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Julie Zumsteg, *cello*

with

### HONORS QUARTET

Karen Jonsson, *violin*
Laurie Olsen, *violin*
Mary Cannon, *viola*
Julie Bennett, *cello*

8:00 p.m.
Thursday, March 1, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in A Minor, op. 29 (D.804).....Franz Schubert
(1797-1828)

Allegro ma non troppo
Andante
Menuetto: Allegretto
Allegro moderato

INTERMISSION

Octet in E-flat Major, op. 20.....Felix Mendelssohn
(1809-1847)

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

SHAUNA SMITH, *violin and viola*

Student of Barbara Williams and David Dalton

Assisted by:

Warren Prince, *piano*
Karen Jonsson, *violin*

in

SENIOR RECITAL

6:00 p.m.
Friday, March 2, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Variations on a Theme of Corelli.....Giuseppe Tartini--Kreisler
(1692-1770)

Sinfonia Concertante in E-flat Major,
K. 364.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante
Presto

Karen Jonsson, *violin*
Shauna Smith, *viola*

INTERMISSION

24 Caprices, op. 1.....Nicolò Paganini
(1782-1840)

No. 14
No. 24

Auf Flügeln des Gesanges, op. 34,
no. 2.....Felix Mendelssohn--Achron
(1809-1847)

Recitativo and Scherzo for Violin
Alone.....Fritz Kreisler
(1875-1962)

Sonata for Violin and Piano, Mohr 8.....César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia: Largamente
Allegretto--Poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Program

Symphonie Concertante, K.364 — W.A. Mozart (1756-1791)

Allegro Maestoso
Andante
Presto

Karen Jonsson, violin
Shauna Smith, viola
Chip Prince, piano

Sonata for Violin and Piano — Cesar Franck (1822-1896)

Allegro Ben Moderato
Allegro
Recitativo-Fantasia: Largamente
Allegro-Poco Mosso

Shauna Smith, violin
Chip Prince,piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DAVID RALPHS, *organ*

Student of Parley Belnap

in

SENIOR RECITAL

8:00 p.m.
Friday, March 2, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Passacaglia and Fugue No. 2 in E Minor.....Healey Willan
(1880-1968)

II

Ricercar del sesto tuono.....Andrea Gabrieli
(ca. 1510-1586)

Toccata nona, from *Il Secondo libro di toccata*.....Girolamo Frescobaldi
(1583-1643)

Preludium in F-sharp Minor, BuxWV 146.....Dietrich Buxtehude
(ca. 1637-1707)

Trio super Allein Gott in der Höh sei Ehr, BWV 664.....Johann Sebastian Bach
(1685-1750)

Meine Seele erhebt den Herren, BWV 648.....Johann Sebastian Bach

Dies sind die heilgen zehn Gebot, BWV 678.....Johann Sebastian Bach

INTERMISSION

III

Elf Choralvorspiele, op. 122.....Johannes Brahms
(1833-1897)

Herzlich tut mich erfreuen
O Gott, du frommer Gott

Ten Chorale Preludes, op. 68.....Flor Peeters
(1903- )

O God, Thou Faithful God
Abide O Dearest Jesus
How Lovely Shines the Morning Star

IV

Et Resurrexit, op. 49.....Kenneth Leighton
(1929- )

Theme
Fantasy
Fuge

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasy Pieces.....Robert Schumann
(1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Stuart Strauss, *cello*
Venesa Read, *piano*

The Bride of the Waves.....Herbert L. Clarke
(1867-1949)

Bryan Fields, *cornet*
Valerie Fields, *piano*

Il mio bel foco.....Benedetto Marcello

Sebben, crudele.....Antonio Caldara
(1670-1736)

L'Heure exquise.....Henri Duparc

Do not go, my Love.....Richard Hageman

Silent Noon.....Ralph Vaughn Williams
(1872-1958)

Cindy Christensen, *soprano*
Emilia Mele, *piano*

Monday, March 5, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JACQUIE PARRY, *clarinet*

Student of David Randall

VALERIE FIELDS, *piano*

Student of Marlene Bachelder

in

JUNIOR RECITAL

6:00 p.m.
Tuesday, March 6, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Divertimento for Clarinet and Piano.....Talivaldis Kenins
(1919- )

Moderato con moto
Arietta
Vivo e animato

Miss Parry, *clarinet*
Miss Fields, *piano*

French Suite No. 6 in E Major, BWV 817.....Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Gigue

Miss Fields, *piano*

INTERMISSION

Sonata No. 5 in C Minor, op. 10,
no. 1.....Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio
Adagio molto
Prestissimo

Miss Fields, *piano*

Sonata for Clarinet in E-flat Major,
op. 167.....Camille Saint-Saëns
(1835-1921)

Allegretto
Allegro animato
Lento
Molto allegro

Miss Parry, *clarinet*
Miss Fields, *piano*

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# A CAPPELLA CHOIR

Ralph Woodward, *director*
Sandefur Schmidt and Brady R. Allred, *assistants*
Warren B. Prince, *accompanist*

8:00 p.m.
Wednesday, March 7, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Theme: Doctrine and Covenants, 25.....Robert Cundick
(1926- )

I

Canite tuba.....Giovanni Pierluigi da Palestrina
(1525/6-1594)

Sound the trumpet in Zion, for the day of the Lord
is near. See, He is coming to save us. Winding paths
will be made straight and rough places smooth. Come,
O Lord, and do not delay. Alleluia

Spem in alium nunquam habui..... Thomas Tallis
(ca. 1505-1585)

I have never founded my hope upon other than Thee,
O God of Israel, who shalt be angry and yet be gracious,
and who absolvest all the sins of mankind in tribulation.
Lord God, Maker of heaven and earth, be mindful of
our lowliness. (cf. Judith 8.19 and 6.15)

Singet dem Herrn ein neues Lied,
BWV 225.....Johann Sebastian Bach
(1685-1750)

Sing unto God a new song!
The assembly of the righteous shall greatly exalt Him;
Israel shall rejoice in Him that made him.
The sons of Zion shall celebrate His glorious majesty;
They shall give glory to His name
With dancing, with trumpets and harp.

As a father pitieth his children
So God the Lord has mercy on all who worship Him in truth.
He truly knows our fraility
He knows we are but dust,
As grass on the meadow, a flower that withers fast;
The wind but blows upon it,
And quickly it is gone.
Now therefore be our shield and light,
And do not bring our hopes to naught,
But be our help forever.
So man must also perish, and soon his days are gone
O blest and happy shall he be
Who puts his hope and trust in Thee.

Glory to God for all His mighty acts and wonders.
All things that live and breathe, praise the Lord!

II

Os justi meditabitur sapientiam.....Anton Bruckner
(1824-1896)

The mouth of the righteous speaketh wisdom.
And his tongue talketh of judgment. The law
of his God is in his heart; none of his steps shall slide.
(Psalm 37:30-31 [A.V.])

Sandefur Schmidt, *conductor*

Two Songs, from *Quatre motets pour un temps de pénitence*.....Francis Poulenc
(1899-1963)

Vinea mea electa
O my vine that I have chosen,
I myself have planted thee.
Why has thy sweetness changed to hate,
That I am crucified, and Barrabas delivered?

Tenebrae factae sunt
Darkness fell upon the earth
When Jesus was crucified,
and about the ninth hour He cried with a loud voice,
My God, my God, why hast Thou forsaken me?
And bowing his head, he said,
Father, into Thy hands I commend my spirit.
And He gave up the ghost.

INTERMISSION

III

Tre Citat (Three Choruses), op. 59.....Lars-Erik Larsson

Ingen fågel flyger för högt (William Blake)
...kar blir stunden dig då (Horatius)
...en hund kallad Ego (Friederich Nietzsche)

Three Psalms.....Merrill Bradshaw
(1929- )

And What Is It We Shall Hope For?
(*The Redeemer*).....Robert Cundick

Psalm 121.....Heinz Werner Zimmerman
(1930- )

Psalm 117.....Yehezkiel Braun
(1922- )

Brady Allred, *conductor*

Shenandoah.....American Folk Song,
arr. by James Erb

I Wanna Be Ready.....Spiritual,
arr. Ralph Woodward

Carol Ann Goodwin, *soloist*

Theme.....Robert Cundick

## A CAPPELLA CHOIR

Ralph Woodward, *director*
Sandefur Schmidt and Brady R. Allred, *assistants*
Warren B. Prince, *accompanist*

*Soprano I*

*Cynthia Gibson
Carol Ann Goodwin
Mary Jane Guymon
Leslie Mauldin
Michele Scott
Jolynne Tanner
Debra Thueson
Michelle Underwood

*Soprano II*

*Lila Burrie
Hilary Dalton
Karen Fox
Kath Jensen
Pennie Peterson
*Yvette Ward
*Glenna Weaver
Chris Webster
Jennifer Williams

*Alto I*

*Lisa Christensen
*Sherrie Hall
Maura Janton
Anna Mooy
*Barbara Peterson
Sandefur Schmidt
Kristin Smyth
Mindy Williams

*Alto II*

Terri McKay
Laura Mosher
Gina Pack
Jennifer Parker
Lori Lynn Pincock
*Alison Westenskow
Cindy Young

*Tenor I*

*Mark Ammons
Mike Belnap
Stephen Bement
Brent Brathwaite
John Maddox
James Murphy
Gale Skousen

*Tenor II*

Brady R. Allred
Steve Everett
Doug Lowder
Gary Miner
*Dan Perkins
Warren B. Prince
Dennis Todd
Richard D. Woolley

*Bass I*

Glenn Blatter
Shawn Dallon
Paul K. Johnson
*Jim Knudson
Darren Major
Dallas Peterson

*Bass II*

Boyd Craig
Vinson Greer
Philip Griffin
*Glen Houghtaling
Rick Pyper
Richard Read
Peter Van De Graaff
Mike Wadsworth

*Officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*Presents*

# TOBY APPEL, *viola*

Walter Ponce, *piano*

## PRIMROSE MEMORIAL CONCERT

8:00 p.m.
Thursday, March 8, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

# PROGRAM

Sonata in D Major, BWV 1028 ..... Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Sonata in F Minor, op. 120, no. 1 ..... Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

INTERMISSION

Sonata in E-flat Major, op. 120, no. 2 ..... Johannes Brahms

Allegro amabile
Allegro appassionato
Andante con moto

For upcoming fine arts events, call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ELIZABETH D. SHROPSHIRE, *composition*

Student of Gaylen Hatton, David Sargent, Merrill Bradshaw

Assisted by:

Janet Anderson, *violin*
Nancy Call, *viola*
David Christensen, *piano*
Suann Christensen, *horn, piano*
Ruth Clay, *cello*
Cathy Chamberlain, *bassoon*
Lisa Despain, *keyboard*
Jennifer Girard, *clarinet*
David Kern, *flute*
Brian Madsen, *English horn*
Brian Peterson, *bassoon*
Barbara Rex, *oboe*
Jennie Brannen Smith, *vocals*
Jim Waite, *violin*
BYU Wind Ensemble

in

SENIOR RECITAL

6:00 p.m.
Saturday, March 10, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

String Quartet (1984)

Strong
Gentle--Lively
With emotion

Very Short Trio for Two Bassoons and Piano (1983)

Duet for Flute and English Horn (1983)

With life
As fast as possible
Free

Cambiare (a piano solo) (1983)

Sextet for Winds and Piano (1982)

Allegro
Andante
Scherzo

INTERMISSION

"There Will Come A Time" (1984)

"Snuffy's Fire Brigade" (Fire Prevention Week P.S.A.) (1981)

Maodune (1984)

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

## LOS ANGELES GUITAR QUARTET

8:00 p.m.
Saturday, March 10, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Dance-Suite from *Terpsichore* of 1612.....Michael Praetorius--Biberian (1571/3-1621)

Bransle de la Torche--Ballet--Volta

Sonata in C Major, K. 133.....Domenico Scarlatti--Mayeur (1685-1757)

Konzert.....Georg Philipp Telemann (1681-1767)

Largo non tanto
Allegro
Un poco adagio
Vivace

Los Angeles Guitar Quartet

Sir John Smith's Alman.....John Dowland (1563-1626)

Melancholy Galliard.....John Dowland

Anisa Angarola

Partita in E Major for Lute, BWV 1006a.....Johann Sebastian Bach (1685-1750)

Prelude

William Kanengiser

Brandenburg Concerto No. 6, BWV 1051.....Johann Sebastian Bach

Allegro
Adagio ma non tanto
Allegro

Los Angeles Guitar Quartet

INTERMISSION

Three Pieces.....Igor Stravinsky--Smith
(1882-1971)

Tango
Pastorale
Circus Polka

La soirée dans Grenade.....Claude Debussy--Smith
(1862-1918)

Los Angeles Guitar Quartet

Homage à Debussy.....Manuel de Falla
(1876-1946)

John Dearman

Campanas del alba.....R. Sainz de la Maza

Scott Tennant

El amor brujo.....Manuel de Falla

La danza del fuego fatuo
El circulo magico--Medianoche
Danza ritual del fuego

Spanish Dance No. 1, from *La vida breve*.....Manuel de Falla

Los Angeles Guitar Quartet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

NILUFER J. CICIN, *voice*

Student of Clarine Downs

Assisted by:
Laura Pratt, *piano*

in

SENIOR RECITAL

8:00 p.m.
Saturday, March 10, 1984
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Non posso disperar.....S. De Luca
(fl. 1600)

Dove sei, amato bene?.....George Frideric Handel
(1685-1759)

Si, tra i ceppi, from *Berenice*.....George Frideric Handel

Sonntag, op. 47, no. 3.....Johannes Brahms
(1833-1897)

Der Jäger, op. 95, no. 4.....Johannes Brahms

Stille Thränen, op. 35, no. 10.....Robert Schumann
(1810-1856)

Chanson de Florian, op. 24.....Benjamin Godard
(1849-1895)

Si mes vers avaient des ailes.....Reyaldo Hahn
(1874-1947)

Elégie.....Jules Massenet
(1842-1912)

American Lullaby.....Gladys Rich
(1892- )

Tell Me, Oh Blue, Blue Sky.....Vittorio Giannini
(1903-1966)

Love's Philosophy, op. 3.....Roger Quilter
(1877-1953)

Climb Ev'ry Mountain, from *The Sound of Music*.....Richard Rogers
(1902-1979)

Movin' On.....Raymond R. Hannisian

Corner of the Sky, from *Pippin*.....Stephen Schwartz
(1948- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Eric Fisher
Debbie Little
David Hodges
Douglas Bush
John Underwood
Eva Vernerova
Brenda Cook
Heather Hill
Debbie Doss
Russ Baird
Andrea Evans
Alan Giambattista
Marianne Broomhead

6:00 p.m.
Tuesday, March 13, 1984
E-400
Franklin S. Harris Fine Arts Center

PROGRAM

Six aultres Bransles de Bourgongne.....Claude Gervais
(fl. 1540-60)

Sonata in F Major, op. 2, no. 1.....Benedetto Marcello
(1686-1739)

Adagio
Allegro
Largo
Allegro

Kyrie.....Anonymous
(10th Century)

Ductia.....Anonymous
(13th Century)

Canzonet, Joy Douth So Arise.....Thomas Morley
(1557/8-1602)

Fantasia No. 5.....Georg Philipp Telemann
(1681-1767)

Mass for Three Voices.....William Byrd
(1543-1623)

Kyrie eleison
Gloria in excelsis

Recitative and Aria, "Tu sola hai schernita," from *La principessa fedele*.....Alessandro Scarlatti
(1660-1725)

Minuet in G Major, A 116, from *Clavierbüchlein für Anna Magdalena Bach*

Prelude in C Major, BWV 846 (WTC I),
from *Clavierbüchlein für Anna Magdalena Bach*.....Johann Sebastian Bach
(1685-1750)

Recitative and Aria, "Schlummert ein, ihr matten Augen" (Cantata BWV 82)
from *Clavierbüchlein für Anna Magdalena Bach*.....Johann Sebastian Bach

Canzona No. 1.....Girolamo Frescobaldi
(1583-1643)

Canzona for Four Voices.....Andrea Gabrieli
(ca. 1510-1586)

Sonata No. 2, from *Il Pastor Fido*, op. 13.....Antonio Vivaldi
(1678-1741)

Preludio: Adagio
Allegro assai
Sarabanda: Adagio
Allegro

Three Courtly Masquing Ayres.....John Adson
(ca. 1590-1640)

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

## BYU SAXOPHONE QUARTET

Ray Smith, *soprano saxophone*
Daron Bradford, *alto saxophone*
Rick Hammarstrom, *tenor saxophone*
Mark Sheldon, *baritone saxophone*

8:00 p.m.
Tuesday, March 13, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Introduction et Scherzo (1957).....Robert Clérisse

Saxophon-Quartett in B-flat Major,
op. 109 (1959).....Alexander Glazunov
(1865-1936)

Finale: Allegro moderato

The Goldrush Suite (1959).....Jack W. Marshall

Sweet Betsy from Pike
The Days of '49
California Stage Coach
Used up Man
What Was Your Name in the States?
Lousy Miner
Joe Bowers and California Bank Robbers

INTERMISSION

Le petit nègre.....Claude Debussy--Aga
(1862-1918)

Scenes II, Abstractions (1983).....Murray Boren
(1950- )

Allegro
Adagio
Vivace
Presto

Quatuor pour saxophones (1964).....Alfred Desenclos

Allegro non troppo
Andante
Poco largo, ma risoluto--Allegro energico

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

PAUL D. SEARE, *composition*

Student of Merrill Bradshaw and
David Sargent

Assisted by:

Suann Christensen, *horn*
Michelle Stark, *clarinet*
David Hare, *bassoon*
James Waite, *violin*
Charlotte Webb, *flute*
Tamara Oswald, *harp*
Curtis Davis, *cello*
Julie Farmer, *organ*
Paul Seare, *piano*

in

SENIOR RECITAL

6:00 p.m.
Tuesday, March 13, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Capriccioso

Theme and Variations

Theme
Variation No. 1
Variation No. 2
Variation No. 3
Theme

Lamentations of Enoch

INTERMISSION

Prelude and Fuge

Suite

Ligero
Presto
Capriccioso
Descato
Slow Jazz
Adagio

Musica Liquida

La Cascada
El Rio

For upcoming fine arts events call 378-HFAC.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

REBECCA WILCOX, *soprano*
MACK WILBERG, *piano*
BRADY ALLRED, *conductor, flute*

Assisted by:

Mark Taylor, *violin*
Jim Waite, *violin*
Janet Anderson, *violin*
Emily Oldham, *violin*
Tracy Maughan, *viola*
Helen McCurdy, *viola*
Julie Bennett, *cello*
Ruth Clay, *cello*
Steve Alder, *flute*
Barbara Rex, *oboe*
Cathy Chamberlain, *bassoon*
Robert Peterson, *trumpet*
Malcolm Litchfield, *organ*

IN

GRADUATE RECITAL

6:00 p.m.
Wednesday, March 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Jauchzet Gott in allen Landen,
Cantata BWV 51.....Johann Sebastian Bach
(1685-1750)

II

Et incarnatus est, from Mass in C Minor,
K. 427.....Wolfgang Amadeus Mozart
(1756-1791)

III

Er ist's, from *Gedichte von Eduard Mörike*.....Hugo Wolf
(1860-1903)

Rastlose Liebe, D. 138.....Franz Schubert
(1797-1828)

Auf dem Wasser zu singen, D. 774.....Franz Schubert

Meine Liebe ist grün, op. 63, no. 5.....Johannes Brahms
(1833-1897)

Hans und Grethe.....Gustav Mahler
(1860-1911)

Wer hat dies Liedlein Erdacht?, from
*Des Knaben Wunderhorn*.....Gustav Mahler

Ständchen, op. 17.....Richard Strauss
(1864-1949)

INTERMISSION

IV

Villanelle, from *Les nuits d'été*, op. 7.....Hector Berlioz
(1803-1869)

Le bonheur est chose légère.....Camille Saint-Saens
(1835-1921)

Les filles des Cadix.....Léo Delibes
(1836-1891)

Mandoline.....Gabriel Dupont
(1878-1914)

Ouvre ton coeur.....Georges Bizet
(1838-1875)

When We Were Very Young, for Soprano,
Flute, and Piano .....Brady Allred
(1961- )

Knights and Ladies
Hoppity
In the Fashion
Politeness
The Christening
Vespers

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BRYAN W. FIELDS, *trumpets, flügelhorn, cornet, valve trombone*

Assisted by:

Valerie Fields, *piano*
"Just Friends" Jazz Combo:
Ray Smith, *alto saxophone, flutes*
Arlen L. Card, *tenor saxophone, flute*
Steve Erickson, *piano*
Merritt Andrus, *bass*
Brian Christensen, *drums*

IN

STUDENT RECITAL

8:00 p.m.
Wednesday, March 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concert in D Major.....Giuseppe Torelli
(1658-1709)

Adagio
Allegro--Presto--Adagio
Allegro

Miss Fields, *piano*

Concerto for Trumpet in E-flat Major,
Hob. VIIe/1.....Joseph Haydn
(1732-1809)

Allegro
Andante
Allegro vivo

Miss Fields, *piano*

Nightsongs for Trumpet/Flügelhorn.....Richard Peaslee
(1930- )

Miss Fields, *piano*

The Bride of the Waves.....Herbert L. Clarke
(1867-1945)

Miss Fields, *piano*

INTERMISSION

ESP.....Miles Davis
(1926- )

Sugar.....Stanley Turrentine
(1934- )

There Will Never Be Another You.....Harry Warren--Gordon
(1893- )

Sho' Nuff Did.....Thaddeus Joseph Jones
(1923- )

I Remember Clifford.....Benny Golson
(1929- )

Chunk 'o Funk.....Tom Scott
(1948- )

"Just Friends" Jazz Combo

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *conductor*

8:00 p.m.
Thursday, March 15, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture in E-flat Major.....Johann Christian Friedrich Haeffner--van Boer, Jr. (1759-1833)

Symphony No. 2 (1982).....Robert Millett (1946- )

Andante maestoso

Brilliante! Allegro vivace--Adagio cantabile ma scorrento--Allegro vivace

The Rite of Spring.....Igor Stravinsky (1882-1971)

Part One: The Adoration of the Earth

Introduction--Auguries of Spring (Dance of the Young Girls)--Mock Abduction--Spring Khorovad (Round Dance)--Games of the Rival Clans--Procession of the Wise Elder--Adoration of the Earth (Wise Elder)--Dance of the Earth

Part Two: The Sacrifice

Introduction--Mystical Circles of the Young Girls--Glorification of the Chosen Victim--The Summoning of the Ancients--Ritual of the Ancients--Sacrificial Dance (the Chosen Victim)

# Philharmonic Orchestra
## Ralph G. Laycock, *conductor*

*Violin I*

Lynette Oliphant, *concertmaster*
Mark Taylor, *assistant concertmaster*
Janet Anderson
Blair Bateman
Ann Crossland
Karen Hales
Emily Oldham
Jeff Olpin
Suzanne Ostler
Jim Waite
Polly Walker

*Violin II*

Carolyn Holm, *principal*
Karen Paris, *assistant principal*
George Angerbauer
Mary Ann Bennion
Stephanie Brown
Dana Chapman
Kim Dodson
Meredith Rollins
Brad Walker
Lee Webb
Lisa Wilson

*Viola*

Nancy Call, *principal*
Tracy Maughan, *assistant principal*
Debbie Ball
Mary Cannon
Jim Dixon
Helen McCurdy
Jim Quist

*Cello*

Julie Bennett, *principal*
Curtis Davis, *assistant principal*
Marcie Bennion
Marianne Broomhead
Ruth Clay
Jim Hardy
Pauline Oliphant
Monika Rothsborough
Stuart Strauss
Elizabeth Wilcox

*Bass*

David Marsden
Darwin Dobson

*Piccolo*

David Kern
Christie Clements

*Flute*

Beth Ruppe
Brady Allred
Joe Ahern
Christie Darner

*Alto Flute*

Beth Ruppe

*Oboe*

Barbara Rex
Brian Madsen
Karen Gardner
Lisa Cox
Vera Loveless

*English Horn*

Brian Madsen
Vera Loveless

*Eb Clarinet*

Jenifer Girard

*Clarinet*

Alan Portzline
Michele Stark
Jacquie Parry
Scott Sommerfeldt

*Bass Clarinet*

Dr. David Randall
Scott Sommerfeldt

*Bassoon*

Brian Peterson
Cathy Chamberlain
Jane Sylvester
Steven Bennett

*Contrabassoon*

David Hare

*Alto Saxophone*

Mark Sheldon
JoEllen Turley

*Tenor Saxophone*

Kevin Cox

*Horn*

Philip Bonney
Suann Christensen
Belinda Pratt
Dee Dee Erickson
Doran Davis
Randy Kellogg
Mike Korosak
Linda Knupp

*D Trumpet*

Robert Peterson

*Trumpet*

Evan Bateman
Shaun Heaton
Bryan Fields
Dennis Pratt

*Bass Trumpet*

Bill Sneed

*Trombone*

Mike Earl
Mark Ammons
Bill Sneed

*Bass Trombone*

LaMont Lee

*Tuba*

Kevin Dennison
Joel Kimzey

*Timpani and Percussion*

John Chamberlain
Mary Shambaugh
Craig Timothy

## UPCOMING EVENTS

| | | |
|---|---|---|
| March 17 | *Wind Symphony (PAS)<br>Arnald Gabrial, guest *conductor* | 8:00 p.m. CH |
| March 20 | String Orchestra | 8:00 p.m. RH |
| March 21 | *Lamanite Generation | 4:00 p.m. CH<br>8:00 p.m. CH |
| March 21 | Chamber Choir | 8:00 p.m. RH |
| March 21 | Doug Bush, faculty *organ* | 8:00 p.m. Provo Tab |
| March 23 | *Jazz Tap Ensemble (PAS) | 8:00 p.m. CH |
| March 27 | University Chorale | 8:00 p.m. CH |
| March 27 | *Catharine Crozier, *organ* (PAS) | 8:00 p.m. RH |
| March 29-39 | **The Redeemer* | 8:00 p.m. CH |

*Ticketed event
HFAC Fine Arts Recording: 378-HFAC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

L. ARA NORWOOD, *guitar*

Student of Scott Remy

Assisted by:

Dan Truman, *keyboards*
Jim Stout, *bass*
Brian Christensen, *drums*
Janet Bensing, *harp*
Lisa Vermillion, *voice*
Michelle Phelps, *violin*

in

SENIOR RECITAL

8:00 p.m.
Friday, March 16, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Brandenburg Gate.....Dave Brubeck
(1920- )

Thousand Island Park.....John McLaughlin
(1942- )

Quirpa Guatireña.....Vicente Sojo
(1887- )

Gymnopédie 1.....Erik Satie
(1866-1925)

Naima.....John Coltrane
(1926-1967)

Janet Bensing, *harp*

Heart String.....Earl Klugh
(1954- )

INTERMISSION

Electric Dreams.....John McLaughlin

Partido Alto.....Airto Moreira
(1941- )

My Favorite Things.....Richard Rodgers
(1902- )

Looking Out for Number One.....Randy Bachman
(1943- )

Lisa Vermillion, *voice*

Broad Street Strut.....Steve Morse
(1954- )

Michelle Phelps, *violin*

Blues in A.....Jimi Hendrix
(1942-1970)

French Roast.....Lee Ritenour
(1952- )

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

SHARON ALDOUS, *flute*
ROSANNE PITT, *flute*

Students of Susan Goodfellow

Assisted by:

Laurie Olsen, *violin*
Jim Quist, *viola*
Elizabeth Thomasson, *piano*
Holly Rose, *piano*
Lee Lee Colter, *cello*

in

STUDENT RECITAL

8:00 p.m.
Friday, March 16, 1984
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Sonatine.....Eldin Burton
(1913- )

Allegretto grazioso
Andantino sognando
Allegro giocoso

Rosanne Pitt, *flute*
Elizabeth Thomasson, *piano*

Serenade in D Major for Flute, Violin,
and Viola, op. 25.....Ludwig van Beethoven
(1770-1827)

Entrata: Allegro
Tempo ordinario d'un menuetto
Allegro molto
Andante con variazioni
Allegro scherzando e vivace
Adagio--Allegro vivace disinvolto

Sharon Aldous, *flute*
Laurie Olsen, *violin*
Jim Quist, *viola*

Kanonische Sonatine, op. 31, no. 3.....Paul Hindemith
(1895-1963)

Munter
Capriccio
Presto

INTERMISSION

Concerto in C Minor.....Johann Joachim Quantz
(1697-1773)

Allegretto e con spirito
Arioso ma mesto
Allegro

Rosanne Pitt, *flute*
Lee Lee Colter, *cello*
Holly Rose, *piano*

Joueurs de Flute, op. 27, no. 1.....Albert Roussel
(1869-1937)

Pan
Tityre
Krishna
Mr. de la Pejandie

Sharon Aldous, *flute*

Rigoletto Fantasie, op. 38.....Franz and Karl Doppler
(1821-1883)
Allegro assai moderato (1825-1900)
Allegro

Rosanne Pitt, *flute*
Sharon Aldous, *flute*
Elizabeth Thomasson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ELAN SHUMAN MCMAHAN, *piano*

Student of Reid Nibley

Assisted by:

Melissa Walch, *piano*

in

JUNIOR RECITAL

4:00 p.m.
Saturday, March 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in D Major, BWV 912.....Johann Sebastian Bach
(1685-1750)

Allegro--Adagio--Presto

Sonata in E-flat Major, Hob. XVI/52.....Joseph Haydn
(1732-1809)

Allegro
Adagio
Presto

INTERMISSION

Concerto No. 2 in F Minor, op. 21.....Frédéric Chopin
(1810-1849)

Maestoso

Miss Walch, *second piano*

Sonata No. 3 in A Minor, op. 28.....Sergey Prokofiev
(1891-1953)

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

BRIAN R. PETERSON, *bassoon*

Student of Glenn R. Williams

BARBARA REX, *oboe*

Student of Darrel Stubbs

Assisted by:

Suann Christensen, *piano*
Karen Jonsson, *violin*
Mary Cannon, *viola*
Julie Bennett, *cello*

in

JOINT RECITAL

6:00 p.m.
Saturday, March 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sarabande et Cortège.....Henri Dutilleux
(1916- )

Mr. Peterson, *bassoon*
Miss Christensen, *piano*

Sonata for Oboe, op. 166.....Camille Saint-Saëns
(1835-1921)

Andantino
Allegretto
Molto allegro

Miss Rex, *oboe*
Miss Christensen, *piano*

Quartet in C Major, op. 73, no. 1.....François Devienne
(1759-1803)

Allegro spirituoso
Adagio cantabile
Allegro moderato

Mr. Peterson, *bassoon*
Miss Jonsson, *violin*
Miss Cannon, *viola*
Miss Bennett, *cello*

INTERMISSION

Sonata for Bassoon, op. 168.....Camille Saint-Saëns

Allegretto moderato
Allegro scherzando
Adagio
Allegro moderato

Mr. Peterson, *bassoon*
Miss Christensen, *piano*

Trio.....Francis Poulenc
(1899-1963)

Lent--Presto
Andante con moto
Rondo--Très vif

Miss Rex, *oboe*
Mr. Peterson, *bassoon*
Miss Christensen, *piano*

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

## WIND SYMPHONY

David Blackinton, *conductor*
Colonel Arnald Gabriel, *guest conductor*

8:00 p.m.
Saturday, March 17, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Aegean Festival Overture.....Andreas Makris--Bedor
(1930- )

Variation on a Korean Folk Song.....John Barnes Chance
(1932-1972)

Concerto for Wind Orchestra.....David Morgan
(1942- )

Allegro giocoso

Psalm.....Vincent Persichetti
(1915- )

Dr. Blackinton, *conductor*

INTERMISSION

Eagle Squadron.....Kenneth J. Alford
(1818-1945)

Suite No. 2 in F Major.....Gustav Holst
(1874-1934)

March
Song without Words
Song of the Blacksmith
Fantasia on Dargason

Toccata.....Girolamo Frescobaldi--Slocum
(1583-1643)

God of Our Fathers.....Claude Thomas Smith
(1932- )

Festival Variations.....Claude Thomas Smith

Colonel Gabriel, *conductor*

Colonel Arnald D. Gabriel, dynamic young conductor of the United States Air Force Band, Symphony Orchestra, and The Singing Sergeants in Washington, D.C., has been acclaimed by musicians and critics throughout the world as one of our nation's outstanding conductors.

Colonel Gabriel is one of the world's most widely-traveled directors, having conducted in all 50 of the United States and in 45 countries throughout the world.

In 1964 he assumed his assignment as Air Force Band conductor and in 1969 was awarded the first CITATION OF EXCELLENCE ever presented by the National Band Association.

In 1970, Gabriel was promoted to the rank of Colonel, the youngest musician in the military service to attain that grade.

In 1978, he was elected Vice-President of the American Bandmasters' Association, in 1979, he assumed the position of President-Elect, and in 1980, he became the President of the prestigious association.

*  *  *  *  *

God of Our Fathers

by Daniel C. Roberts

God of our fathers, whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.

## Wind Symphony

David Blackinton, *conductor*
Colonel Arnald Gabriel, *guest conductor*

*Flute*

Yvonne Farnsworth
Vivian Harmer
Sandra Smith
Margie Halling

*Piccolo*

David Cardon

*Oboe*

Vera Loveless
LaDawn Johansen

*Bassoon*

David J. Hare
Jane Sylvester

*Bass Clarinet*

Richard Hammarstrom
D. Bryan Long

*1st Clarinet*

Robert Barrett
Jean Voyles
Carolyn Fouts

*2nd Clarinet*

Jim Gifford
Jacquie Parry
Scott Pathakis
Edgardo Martinez

*3rd Clarinet*

Mark Watkins
Lynette Lindelof
Aimee Jo Hale

*Eb Clarinet*

Neil Hoyt

*Trumpet*

Kent Hakari
Dennis Pratt

*Cornet*

Jeff Grundvig
Shaun A. Heaton
David Fullmer
Darin Richins
Kurt S. Hayes
Wylie Anderson

*Tuba*

Joel Kimzey
Mark Warner

*Euphonium*

William Sneed

*Trombone*

Michael Earl
Bryce L. Mecham
Eric Christensen
Dave Beckstead

*Alto Saxophone*

Mark Sheldon
JoEllen Turley

*Tenor Saxophone*

Kevin Cox

*Baritone Saxophone*

Don Price

*French Horn*

Doran Davis
Randy Kellogg
Lisa Edgar
Tamra Gerber

*Percussion*

Mary Shambaugh, *timpani*
Craig Timothy, *mallets*
Timothy Mooney
Jeff Curtis
Paul Osborn

For upcoming fine arts events call 378-HFAC.

BRIGHAM YOUNG UNIVERSITY

Department of Music

*presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite in G Major.....J. S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

Ruth Clay, *cello*

Il mio bel foco.....Benedetto Marcello
(1686-1739)

Come Unto Him.....G. F. Handel
(1685-1759)

Sin Tu Amor.....Miguel Sandoval

Emilia Mele, *soprano*
Marilyn White, *piano*

Sonata in E Minor, op. 38.....Johannes Brahms
(1833-1897)

Allegro non troppo
Allegretto quasi menuetto
Allegro

Stuart Strauss, *cello*
Vanessa Read, *piano*

Monday, March 19, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in E-flat Major for Two Horns and Orchestra.....Franz Joseph Haydn
(1732-1809)

Allegro Maestoso

Philip Bonney, *horn*
Belinda Pratt, *horn*
Suann Christensen, *piano*

Rhapsody on Folk Songs, harmonized by Bela Bartok.....Tibor Serly
(1901-1978)

Carol Sue Glassett, *viola*
Mindy Moody, *piano*

Concerto for Clarinet.....Carl Nielsen
(1865-1931)

Alan Portzline, *clarinet*
Robin Hancock, *piano*

Brandenburg Concerto No. 6 in B-flat Major.....Johann Sebastian Bach
(1685-1750)

Moderato
Adagio ma non tanto
Allegro

Nancy Call, *viola*
Mary Cannon, *viola*
Alan Giambattista, *harpsichord*

Tuesday, March 20, 1984

**BRIGHAM YOUNG UNIVERSITY**
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**

**Department of Music**
in cooperation with
RELIGIOUS EDUCATION
present

# MIDDAY ORGAN RECITAL SERIES

Parley Belnap, *coordinator*

12:10 p.m.
Auditorium
Joseph Smith Building

PROGRAM

Prelude in C Minor, BWV 546.....Johann Sebastian Bach
(1685-1750)

O God, Be Mercyfull to me, BWV 721.....Johann Sebastian Bach

How Brightly Shines the Morning Star,
op. 65, No. 44.....Sigfrid Karg-Elert
(1877-1933)

Praise to the Lord, the Almighty, op. 7,
No. 3.....Paul Manz

Abide With Me; 'Tis Eventide.....arr. Robert Wright

Finale, from the Second Organ Symphony,
op. 13, No. 13.....Charles Marie Widor
(1844-1937)

Scott R. Mills, *organ*

Tuesday, March 20, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# BYU STRING ORCHESTRA

Laurie Olsen, *conductor*

Assisted by:

Lynnette Oliphant, *violin*
Vera Loveless, *oboe*
Sharon Aldous, *flute*

8:00 p.m.
Tuesday, March 20, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Jesu Joy of Man's Desiring.....Johann Sebastian Bach--Ormandy
(1685-1750)

Concerto in F Minor (L'inverno),
RV 297.....Antonio Vivaldi
(1678-1741)

Lynnette Oliphant, *violin*

Sarabanda.....George Frideric Handel--Wilson
(1685-1759)

INTERMISSION

Divertimento on Themes by Gluck.....Arthur Benjamin
(1893-1960)
Andante--Pastorale

Vera Loveless, *oboe*

Variations sur un thème de Frescobaldi.....Alexandre Tansman
(1897- )

Fantasia on Greensleeves.....Ralph Vaughan Williams
(1872-1958)

Sharon Aldous, *flute*
Wendy Wilson, *harp*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# CHAMBER SINGERS

Ronald J. Staheli, *director and accompanist*

8:00 p.m.
Wednesday, March 21, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

*to be chosen from the following*

Der Abend, op. 64, no. 2.....Johannes Brahms
(1833-1897)

Verlorene Jugend, op. 104, no. 4.....Johannes Brahms

Gaudete omnes.....Jan Pieterszoon Sweelinck
(1562-1621)

Sicut cervus.....Giovanni Pierluigi da Palestrina
(1525/26-1594)

Jubilate deo.....Adriano Banchieri
(1568-1634)

Lobet den Herrn, op. 6.....Hugo Distler
(1908-1942)

Ich wollt, dass ich daheime wär,
op. 12, no. 6.....Hugo Distler

Psalm 23.....Linda Williams

Come to Me, My Love.....Norman Dello Joio
(1913- )

Lady, as Thy Fair Swan.....Halsey Stevens
(1908- )

If You Were Coming in the Fall.....Frederick Silver

Like as the Culver.....Halsey Stevens

Memory.....Andrew Lloyd Webber

Little Innocent Lamb.....Marshall Bartholomew

Home on That Rock.....Arr. Kirby Shaw

Walkin' down That Glory Road.....Mark Hayes

## CHAMBER SINGERS

Ronald J. Staheli, *director and accompanist*

| *Sopranos* | *Altos* |
|---|---|
| Stephanie Buckley | Lila Burrie |
| Missy Lofgreen | Shauna Croft |
| Lynnette Owens | Helen McCurdy |
| Carla Pratt | Anna Mooy |
| Dianne Sorensen | Esther Robertson |
| Rebecca Wilcox | Cynthia Sorensen |

| *Tenors* | *Basses* |
|---|---|
| Mike Belnap | Gregor McHardy |
| Richard Bigler | Vaughn Stephenson |
| Brent Braithwaite | Jon Linford |
| Clif Harmon | Joe Haynie |
| Joe McDaniel | Matthew Maddox |
| Chip Prince | Richard Weeks |

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

STUART G. STRAUSS, *cello*

Student of Julie Zumsteg

Assisted by:

Vanesa Read, *piano*
Kerry Strauss, *piano*
Gloria Strauss, *violin*

in

STUDENT RECITAL

6:00 p.m.
Thursday, March 22, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata.....Girolamo Frescobaldi--Cassado
(1583-1643)

Phantasiestücke, op. 73.....Robert Schumann
(1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Tarantella, op. 33.....David Popper
(1843-1913)

INTERMISSION

Piano Trio in B-flat Major, op. 99.....Franz Schubert
(1797-1828)

Andante un poco mosso

Kerry Strauss, *piano*
Gloria Strauss, *violin*
Stuart Strauss, *cello*

Sonata No. 1 in E Minor, op. 38.....Johannes Brahms
(1833-1897)

Allegro non troppo
Allegretto quasi minuetto--Trio
Allegro

Vanesa Read, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

SHAUNA ELDREDGE CROFT, *mezzo-soprano*

Student of Ray Arbizu, Clarine Downs, Robert Downs, and Ronald Staheli

Assisted by:

Lila Burrie, *soprano*
D. Kim Croft, *piano*

in

STUDENT RECITAL

6:00 p.m.
Friday, March 23, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Tu lo sai.....Giuseppe Torelli
(1658-1709)

Già il sole dal Gange.....Alessandro Scarlatti
(1660-1725)

Che faro senze Euridice, from *Orfeo ed Euridice*.....Christoph Willibald Gluck
(1714-1787)

II

Pur ti miro, from *L'Incoronazione di Poppea*.....Claudio Monteverdi
(1567-1643)

Die Schwestern, op. 61, no. 1.....Johannes Brahms
(1833-1897)

Mrs. Croft and Miss Burrie

III

Mondnacht, from *Liederkreis*, op. 39.....Robert Schumann
(1810-1856)

Von ewiger Liebe, op. 43, no. 1.....Johannes Brahms

Vergebliches Ständchen, op. 84, no. 4.....Johannes Brahms

Morgen, op. 27, no. 4.....Richard Strauss
(1864-1949)

Zueignung, op. 10, no. 1.....Richard Strauss

INTERMISSION

Apreѕ un rêve, op. 7, no. 1.....Gabriel Fauré
(1845-1924)

Dans les ruines d'une abbaye, op. 2,
no. 1.....Gabriel Fauré

Les berceaux, op. 23, no. 1.....Gabriel Fauré

IV

Mon coeur s'ouvre à ta voix, from
*Samson et Dalila*.....Camille Saint-Saëns
(1835-1921)

I Was Standing in a Garden, from
*Trouble in Tahiti*.....Leonard Bernstein
(1918- )

Cabin.....Paul Bowles
(1910- )

The Lonesome Dove, from *Down in the Valley*.....Kurt Weill
(1900-1950)

Silent Noon.....Ralph Vaughan Williams
(1872-1958)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

*Presents*

# JAZZ TAP ENSEMBLE

8:00 p.m.
Friday, March 23, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

*OUT THERE*

Composed by Keith Terry
Performed by the Jazz Tap Ensemble

*CARAVAN**

Choreography by Lynn Dally
Music by Ellington, Tizol, and Mills
Arranged by Paul Arslanian
Performed by the Jazz Tap Ensemble

*NEW DUET*

Choreography by Lynn Dally
Music by Eric von Essen
Performed by Lynn Dally, Jeffrey Colella, John Fitzgerald, and Eric von Essen

*TRIBUTE TO FOSTER JOHNSON*

Choreography by Foster Johnson
Performed by Linda Sohl-Donnell

*JORDU*

Directed by Camden Richman
Music by Duke Jordan
Performed by members of the Jazz Tap Ensemble

*TRIO*

Jeffrey Colella, John Fitzgerald, and Eric von Essen

*A SHORT BOOGIE*

Choreography by Lynn Dally
Music by Jimmy Yancey
Performed by Lynn Dally, Linda Sohl-Donnell, and Jeffrey Colella

*CROSSOVER*

Choreography by Fred Strickler
Music by Louis Moreau Gottschalk
Performed by Fred Strickler and Jeffrey Colella

*SPOON RIVER*

Choreography by Lynn Dally
Performed by Lynn Dally and the Front Porch Swing Band

*ICE BREAKER BOOGIE*

Choreography by Fred Strickler
Music by Paul Arslanian
Performed by the Jazz Tap Ensemble

INTERMISSION

*BLUES SUITE*

Kickin' It, After Hours, You Too, Sweet Blues
Choreography by Lynn Dally
Music by Paul Arslanian and Tom Dannenberg
Performed by the Jazz Tap Ensemble

*TRIBUTE TO EDDIE BROWN AND HONI COLES*

Choreography by Eddie Brown and Honi Coles
Performed by Linda Sohl-Donnell

*TONE POEM*

Choreography by Fred Strickler
Music by Paul Arslanian
Performed by Fred Strickler, Jeffrey Colella, John Fitzgerald, and Eric von Essen

*JAM WITH HONI*

Dedicated to Charles "Honi" Coles

Performed by the Jazz Tap Ensemble

*Supported in part by a grant from the National Endowment for the Arts' Dance Program.

# ABOUT THE ENSEMBLE

The Jazz Tap Ensemble is about rhythm, dancing, and music. The six members of the JTE create original compositions, both individually and collaboratively, drawing inspiration from the great traditions of jazz music and tap dance. Moving out from this base, the Ensemble brings together a wide variety of music and dance influences, including the compelling rhythms of other cultures and modern choreographic concepts.

Since its Los Angeles debut in 1979, the JTE has toured the U.S. four times, receiving enthusiastic praise from audiences and press alike. Following a sold-out season at New York's Dance Theatre Workshop in 1982, the Smithsonion Institution brought together the Jazz Tap Ensemble and Charles "Honi" Coles, the "dean of American tap," for three standing-room only performances in Washington, D.C. The group has also performed with the Nicholas Brothers and Foster Johnson at the Los Angeles International Dance Festival and was featured in a nationally televised segment of the Mike Douglas Variety Hour. The Jazz Tap Ensemble has also been seen in Christian Blackwood's award-winning film, "Tapdancin'." During the 1982 season the company won acclaim for its performances at Jacob's Pillow, Ballet/Aspen, and La Maison de la Danse inn Lyon, France, among others. Winter of 1983-84 found the Ensemble returning to Europe for a five-week tour, which included a two-week London season as well as a sold-out week-long engagement at Paris's Théâtre de la Ville. While in London, the company taped a television special for British Channel 4. Highlights of the current season include extensive touring throughout the Western States with a triumphant return to Los Angeles for a SRO audience at UCLA's Wadsworth Theatre in October. On December 3 the Ensemble was honored to have been invited to perform on the inaugural gala event held at the new home of the San Francisco Ballet. Plans for the future include appearances at the Pepsico Festival next summer, the Kennedy Center next fall, and a return to Europe.

# ABOUT THE PERFORMERS

LYNN DALLY - Artistic Director, tap dancer. Lynn brings to the Ensemble a rich and varied background in tap, modern dance, and improvisation. Before joining the JTE as a founding member, she toured nationally with her own concert dance company, Lynn Dally and Dancers, for whom she created a large repertory of original works. She has also choreographed for the theatre (notably the Mark Taper Forum in Los Angeles), television, and for numerous modern dance companies. She is the recipient of several choreographic grants from the National Endowment for the Arts and recently completed her first ballet, "Black Iris," to the music of Duke Ellington for Seattle's Pacific Northwest Ballet. As guest artist, she has performed and taught in dance centers across the U.S. and in Europe, including UCLA, Ohio State University, the Colorado Dance Festival, the American Center in Paris, and Riverside Studios in London. She has appeared on national television with the Jazz Tap Ensemble and in the award-winning film, "Tapdancin'."

FRED STRICKLER - Artistic Director, tap dancer, Fred is enjoying a dance career that has included musical comedy, modern dance, and tap. From 1962-67 he performed in summer stock musicals and studied dance at Ohio State University. A featured dancer with the Bella Lewitzky Dance Company from 1968-75, he then become an artistic director/dancer/choreographer with Eyes Wide Open Dance Theatre (1974-79), and

since 1979, he has been performing exclusively with the Jazz Tap Ensemble. In 1983 Fred was commissioned by the Conductors' Guild of the American Symphony Orchestra League to choreograph and perform a new version of Morton Gould's Concerto for Tap Dancer and Orchestra. Since his successful Chicago debut of this work, Fred has been invited by Mr. Gould and others to perform this piece with several orchestras across the nation. An active choreographer, Fred has created more than forty dances and has received three Choreographers' Fellowships from the National Endowment fo the Arts. He has also received three grants from the University of California at Riverside where he is currently Professor of Dance, having served on the faculty there since 1967. In addition, Fred has taught as a guest artist in numerous dance schools and institutions throughout the United States as well as in France and Belgium.

LINDA SOHL-DONNELL - tap dancer. Linda has enjoyed a multi-faceted career in dance which includes extensive training in ballet, modern dance, tap, and jazz. She performed with Lynn Dally and Dancers, toured New York with the Elizabeth Keen Dance Company, and appeared in works by Jeff Slayton, Toni Relin, and Foster Johnson. She is currently choreographer and artistic director of LTD/Unlimited Dance Company, which presents her modern and tap works in concerts and residences. Linda has received choreographic fellowships from the National Association for Regional Ballet (1981) and the National Endowment for the Arts (1982 and 1983). Three UCLA Research Grants supported the film of her choreography, "Passengers in Curved Time." Since 1978 Linda has enjoyed teaching on the dance faculty of Orange Coast College and studying with tap masters Foster Johnson and Eddie Brown.

JEFFREY COLELLA - piano. Jeffrey studied jazz composition at the Berklee College of Music and later studied piano and pedagogy with Guy Duckworth at the University of Colorado at Boulder, where he received his bachelor's and master's degrees. Jeffrey's versatility as pianist, composer, arranger, conductor, and teacher has involved him in classical music, contemporary concert music, jazz, pop, country-western, and musical comedy. For the past ten years he has performed in nightclubs, theatres, recital halls, television, and on recordings. Among the stars with whom he has worked are Joan Rivers, Dolly Parton, and Steve Allen. Currently, Jeffrey is composing scores for two films and preparing two solo piano recitals for next summer. This is Jeffrey's first season with the Jazz Tap Ensemble.

JOHN FITZGERALD - percussion. John began his early training with Craig Woodson and later studied 20th-century percussion literature with John Bergamo at the California Institute of the Arts, where he also steeped himself in the music of India and Bali. Since receiving his BFA from Cal Arts, he has studied drumming with Peter Erskin, mallet techniques with Karen Ervin, and Latin rhythms with Alex Acuna. In jazz clubs, John has played with the John Wood Trio and the Peter Kuhn Quartet. He has performed contemporary chamber recitals in such prestigious Los Angeles music series as the Monday Evening Concerts and the Vanguard Chamber Series. He has also performed orchestral repertory with the Pasadena and Ventura symphonies. This is John's first season with the Jazz Tap Ensemble.

ERIC VON ESSEN - bass. Eric studied bass at UCLA with Peter Mercurio and with Peter Rofe in San Diego. In demand as both a classical and jazz musician, Eric has worked extensively as a freelance artist within California and has toured throughout North and South America with the Roger Wagner Chorale (1979, 1981, and 1983). In 1980, Eric formed the group Quartet Music, for which he composes original material and with which he performs in Los Angeles and the San Francisco Bay area. He has

recorded albums with Quartet Music and with guitarists Nelf Kline, both released by Nine Winds Records. Eric's early work as a dance accompanist encouraged his interest in dance performance, and he joined the Jazz Tap Ensemble in 1983 for the company's London debut.

NANCY SERUTO - Technical Director, Lighting Designer. A Los Angeles based Lighting Designer, Stage Manager, and Scenic Artist, Nancy studied technical theatre at the University of California at San Diego and the University of California at Santa Cruz. She received her M.A. in Stage Design from California State University at Long Beach. Her work for dance has included designs for Jeff Slayton and Dancers, LTD/ Unlimited, De Young Dance Theatre, Los Angeles Chamber Ballet, Dance Kaleidoscope, and Three's Company. Currenty she tours with the Jazz Tap Ensemble and freelances, when not on tour, as a scenic artist for the stage and television.

CAROL EGAN - Company Manager. Having studied dance since childhood, Carol received a degree in ballet and modern dance from the Juilliard School in New York and spent many years dancing, teaching, and choreographing in the U.S. and Europe before returning to her native California in 1976 to join the dance faculty of the University of California at Berkeley, a position she continues to hold. In addition to her teaching studies, she has also served as the Bay Area News correspondent for Dance-magazine since 1976 and has been a Dance Panelist for both the National Endowment for the Arts and the California Arts Council. She has been the recipient of a Fulbright Fellowship and a U.S. State Department Specialist's Grant for studies in Berlin and Poland, respectively. In 1980, she began acting as an advisor to the Jazz Tap Ensemble and accepted its offer to serve as Company Manager in 1981.

## STAFF FOR THE JAZZ TAP ENSEMBLE

Lighting Designer and Technical Director: Nancy Seruto

Sound Designer: Scott Fraser

Road Manager and Sound Technician: Barbara Codd

Costumes coordinated by Patrick Scott and Babs Yohai-Rifkin

Additional Wardrobe by I. Peri

Jeweled Accessories by PAZZO

Company Manager: Carol Egan

Booking Agent: Sheldon Soffer Management, Inc.

The Jazz Tap Ensemble wishes to thank the National Endowment for the Arts, the California Arts Council, the L. J. and Mary C. Skaggs Foundation, and the University of California at Riverside for their generous support, encouragement, and assistance in many areas.

This performance is funded in part by the Utah Performing Arts Tour, Utah Arts Council, and the National Endowment for the Arts.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

ROBERT PETERSON, *trumpet*

Student of David Blackinton

Assisted by:

Susan Dee Alexander, *soprano*
Parley Belnap, *organ*
David Ralphs, *organ*
Steve Erickson, *piano*
The Beehive Brass Quintet
Jeff Grundvig, *trumpet* — Steve Kamilos, *trombone*
Robert Peterson, *trumpet* — Joel Kimzey, *tuba*
Linda Knupp, *horn*

in

JUNIOR RECITAL

8:00 p.m.
Friday, March 23, 1984
Provo Tabernacle

PROGRAM

Caro dolce ben mio.....Andrea Gabrieli--Swainhart
(ca. 1520-1586)

The Beehive Brass Quintet

Concerto in D Major.....Johann Friedrich Fasch--
Winschermann
(1688-1758)

Allegro
Largo
Allegro moderato

Mr. Ralphs, *organ*

Veni Consolator.....Damian Stachowicz
(1658-1699)

Miss Alexander, *soprano* Dr. Belnap, *organ*

Concertino for Trumpet and Piano.....Eugène Bozza
(1905- )

Allegro moderato
Andantino
Assez animé

Mr. Erickson, *piano*

INTERMISSION

Wir glauben all' an einen Gott.....Johann Sebastian Bach--Rosenthal
(1685-1750)

March, from *The Love for Three Oranges*.....Sergey Prokofiev
(1891-1953)

The Pink Panther.....Henry Mancini--Frackenpohl
(1924- )

Conquistador.....Robert Peterson
(1955- )

The Beehive Brass Quintet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

D. KIM CROFT, *organ*

Student of Parley L. Belnap

IN

GRADUATE RECITAL

5:00 p.m.
Saturday, March 24, 1984
Provo Tabernacle

PROGRAM

Praeludium in E Minor.....Nicolaus Bruhns
(1665-1697)

Suite du deuxième ton, from *Livre d'orgue*.....Louis-Nicolas Clérambault
(1676-1749)

Flûtes
Récit de nazard

Trio Sonata in G Major, BWV 530.....Johann Sebastian Bach
(1685-1750)

Vivace
Lento
Allegro

Passacaglia in C Minor, BWV 582.....Johann Sebastian Bach

Chorale in E Major.....César Franck
(1822-1890)

Chorale Prelude and Fugue on O Traurigkeit, O Herzeleid.....Johannes Brahms
(1833-1897)

Suite, op. 5.....Maurice Duruflé
(1902- )

Prélude
Sicilienne
Toccata

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

CRISTY ROBISON, *clarinet*

MICHELLE STARK, *clarinet*

Students of David Randall

Assisted by:

Brady Allred, *piano*
Suann Christensen, *piano*
Valerie Fields, *piano*

in

JOINT RECITAL

6:00 p.m.
Saturday, March 24, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Solo de concours, op. 10.....Henri Rabaud
(1873-1949)

Mrs. Robison, *clarinet*
Miss Christensen, *piano*

Concerto in B-flat Major.....Johann Stamitz
(1717-1757)

Adagio moderato
Adagio
Poco presto

Mrs. Stark, *clarinet*
Miss Fields, *piano*

Sonata in E-flat Major for Clarinet
and Piano.....Felix Mendelssohn
(1809-1847)

Adagio--Allegro moderato
Andante
Allegro moderato

Mrs. Robison, *clarinet*
Miss Christensen, *piano*

Sonatine pour clarinette et piano,
op. 100.....Darius Milhaud
(1892-1974)

Très rude
Lent
Très rude

Mrs. Stark, *clarinet*
Mr. Allred, *piano*

Crosstalk for Two Clarinets.....Richard Rodney Bennett
(1936- )

Con grazia
Con umore
Con tristezza
Con slancio

Mrs. Robison, *clarinet*
Mrs. Stark, *clarinet*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# UNIVERSITY CHORALE

Donald H. Ripplinger, *conductor*
Beth Olson, *assistant*
Robin Hancock, *accompanist*
Karen Stephens, *accompanist*

8:00 p.m.
Tuesday, March 27, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

With a Voice of Singing.....Martin Shaw
(1875-1958)

Lift up Your Heads, O Ye Gates.....Heinrich Schütz
(1585-1672)

Te Deum, op. 103.....Antonín Dvořák
(1841-1904)

Jana Dewey, *soprano*
David Thomas, *baritone*

German Folk Songs.....Arr. Johannes Brahms
(1833-1897)

No. 8: In The Night
No. 9: I'm Going Away
No. 10: The Dead Youth
No. 11: How Lovely Is the May Time!

Kathryn's Wedding Day.....Arr. Luvaas

Rhythm of Life.....Cy Coleman
(1929- )

Of The Father's Love Begotten.....Wilbur Chenoweth
(1887- )

# Te Deum

| | |
|---|---|
| Te Deum laudamus: te Dominum confitemur. | We praise Thee, O God: we acknowledge Thee to be the Lord. |
| Te aeternum Patrem omnis terra veneratur. | All the earth doth worship Thee, the Father everlasting. |
| Tibi omnes Angeli, tibi Coeli et universae Potestates: | To Thee all Angels cry aloud, the Heavens, and all the Powers therein: |
| Tibi Cherubim et Seraphim incessabili voce proclamant: | To Thee Cherubim and Seraphim continually do cry: |
| Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. | Holy, holy, holy, Lord God of Sabaoth. |
| Pleni sunt coeli et terra majestatis gloriae tuae. | Heaven and earth are full of the majesty of Thy glory. |
| Te gloriosus Apostolorum chorus: | The glorious company of the Apostles praise Thee: |
| Te Prophetarum laudabilis numerus: | The goodly fellowship of the Prophets praise Thee: |
| Te Martyrum candidatus laudat exercitus. | The noble army of Martyrs praise Thee. |
| Te per orbem terrarum sancta confitetur Ecclesia: | The holy Church throughout all the world doth acknowledge Thee: |
| Patrem immensae majestatis: | The Father, of an infinite majesty: |
| Venerandum tuum verum, et unicum Filium: | Thine honorable, true, and only Son: |
| Sanctum quoque Paraclitum Spiritum. | Also the Holy Ghost, the Comforter. |
| Tu Rex gloriae, Christe. | Thou art the King of Glory, O Christ. |
| Tu Patris sempiternus es Filius. | Thou art the everlasting Son of the Father. |
| Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. | When Thou tookest upon Thee to deliver man, Thou didst not abhor the womb of a Virgin. |
| Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. | When Thou hadst overcome the sharpness of death, Thou dist open the kingdom of Heaven to all believers. |
| Tu ad dexteram Dei sedes, in gloria Patris. | Thou sittest at the right hand of God, in the glory of the Father. |
| Judex crederis esse venturus. | We believe that Thou shalt come to be our Judge. |
| Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti. | We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood. |
| Aeterna fae cum Sanctis tuis in gloria numerari. | Make them to be numbered with Thy Saints in glory everlasting. |
| Salvum fae populum tuum Domine, et benedic haereditati tuae. | O Lord, save Thy people, and bless Thine heritage. |
| Et rege eos, et extoile illos usque in aeternum. | Govern them, and lift them up forever. |
| Per singulos dies, benedicimus te. | Day by day, we magnify Thee. |
| Et laudamus nomen tuum in saeculum, et in saeculum saeculi. | And we worship Thy name ever, world without end. |
| Dignare Domine die isto sine peccato nos custodire. | Vouchsafe, O Lord, to keep us this day without sin. |
| Miserere nostri Domine, miserere nostri. | O Lord, have mercy upon us, have mercy upon us. |
| Fiat misericordia tua Domine super nos, quemadmodum speravimus in te. | Let Thy mercy be upon us, as our trust is in Thee. |
| In te Domine speravi: non confundar in aeternum. | In Thee, O Lord, have I trusted: let me never be confounded. |

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

PERFORMING ARTS SERIES

*Presents*

CATHARINE CROZIER, *organ*

8:00 p.m.
Tuesday, March 27, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

## PROGRAM

Kyrie, Gott heiliger Geist, BWV 671 ..... Johann Sebastian Bach (1685–1750)

Christ, unser Herr, zum Jordan kam, BWV 684 ..... Johann Sebastian Bach

O Mensch, bewein' dein' Sünde gross, BWV 622 ..... Johann Sebastian Bach

Nun freut euch, liebe Christen g'mein, BWV 734 ..... Johann Sebastian Bach

Sonata on the Ninety-Fourth Psalm ..... Julius Reubke (1834–1858)

Introduction—Grave—Larghetto

O Lord God, to whom vengeance belongeth, show Thyself.
Arise, thou Judge of the world.
Lord, how long shall the ungodly triumph?

Allegro

They murder the widow and the stranger,
and put the fatherless to death.

Adagio

In the multitude of the sorrows that I had in my
heart, thy comforts have refreshed my soul.

Allegro

But the Lord is my refuge, and my God is the strength
of my confidence. He shall recompense them their
wickedness, and destroy them in their own malice.

## INTERMISSION

Pastorale ..... Jean-Jules-Aimable Roger-Ducasse (1873–1954)

Variations sur un noël, op. 20 ..... Marcel Dupré (1886–1971)

Moderato (theme)—Larghetto—Poco animato
Cantabile (canon à l'octave)—Vif—Vivace
Plus Modéré (canon à la quarte et à la quinte)
Vivace—Cantabile (canon à la seconde)
Animé—Fugato: Non troppo vivace—Presto

Bach began and ended his creative life with settings for organ of the chorale melodies used in the Lutheran church. In these organ chorales the melodies are treated in a variety of ways, and the pieces form a musical commentary on the mood and meaning suggested by the words of the chorale. The chorale melody may appear in the bass as in the powerful Kyrie; in the upper part, ornamented, as in "O Mensch"; or in the inner part, as in "Christ, unser Herr" and "Nun freut euch."

Julius Reubke wrote one of the most remarkable organ compositions of the German Romantic School. He was a precocious youth, the son of an organ builder and a student of Franz Liszt. This dramatic work is a free fantasia in four sections, all based on the theme and played without a break. The basic theme, stated in the pedal passage at the beginning, is in two parts, the first strongly rhythmic, the second chromatic. The two thematic elements of the theme are used in a great variety of ways and combinations. Each transformation of the theme fits in a remarkable way into the varying moods of the Sonata, from the ominous introduction through the questioning Larghetto and almost brutal Allegro con fuoco, the meditative Adagio, and the brilliant free fugue (Allegro) with its powerful conclusion.

Roger-Ducasse studied composition with Gabriel Fauré and in 1902 won the second *Prix de Rome.* His reputation rests principally on his chamber and orchestral music and the Pastorale, a unique impressionistic tone-poem for organ. It is based on a single theme, which is first presented in canon and gradually developed in many ingenious ways with striking rhythmic combinations and colorful counterthemes. The work reaches a stormy climax with the Pastorale theme used as an ostinato pedal to be played "aussi vite que possible." The quiet mood of the first section returns and the music ends with echoes of the Pastorale theme.

Marcel Dupré was organist at Saint-Sulpice in Paris, professor of organ at the Paris Conservatory, and also its director. He was known world-wide as a performer and composer. The Variations on a Noël, based on an ancient French melody, was composed in 1922 during a transcontinental tour of the United States.

# CATHARINE CROZIER

Catharine Crozier was a student of Harold Gleason at the Eastman School of Music and graduated with the Bachelor of Music degree and the Performer's Certificate. As a graduate student, Miss Crozier received the Artist's Diploma and the Master of Music degree in Music Literature. She was a member of the Eastman School of Music Faculty from 1938 until 1955, when she became organist of the Knowles Memorial Chapel and a member of the faculty of Rollins College. Miss Crozier has played recitals throughout the United States, Canada, and Europe; made appearances with orchestras; and has served as a member of the Jury at the International Organ Competitions at Bruges, St. Albans, and Chartres. Miss Crozier has been awarded the honorary degree, Doctor of Music, by Smith College and the University of Southern Colorado, the Doctor of Humane Letters from Illinois College, and Doctor of Fine Arts from Baldwin-Wallace College. She was one of the organists chosen to play the inaugural recitals at Avery Fisher Hall and Alice Tully Hall in Lincoln Center. In 1979 she was named the "International Performer of the Year" by the New York chapter of the American Guild of Organists, and in 1983 she received the University of Rochester Citation to Alumni.

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

MARK SHELDON, *alto saxophone*

Student of Ray Smith

Assisted by:

Rob Hancock, *piano*
David Lines, *organ*

*in*

SENIOR RECITAL

5:30 p.m.
Wednesday, March 28, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 2 in B-flat Minor.....George Frideric Handel--Mule
(1685-1759)

Andante
Allegro
Adagio
Allegretto

Rob Hancock, *piano*

Monolog No. 4 for Saxophone.....Erland von Koch
(1910- )

Andante espressivo
Allegro molto vivace

Rapsodie for Saxophone and Organ,
op. 108A.....Paul Creston
(1906- )

David Lines, *organ*

INTERMISSION

Fantasie-Impromtu.....André Jolivet
(1905- )

Sicilienne.....Pierre Lantier
(1910- )

Concerto in E-flat Major for Alto
Saxophone.....Alexander Konstantinovich Glazunov
(1865-1936)

Allegro moderato--Andante--Allegro

Rob Hancock, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BETH OLSON, *soprano*

Debbie Griffiths, *piano*
Beth Ruppe, *flute*

in

STUDENT RECITAL

8:00 p.m.
Wednesday, March 28, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Exsultate, jubilate, K. 165.....Wolfgang Amadeus Mozart
(1756-1791)

Exsultate, jubilate
Tu Virginum
Alleluja

Meine Liebe ist grün, op. 63, no. 5.....Johannes Brahms
(1833-1897)

Der Tod, das ist die kühle Nacht,
op. 96, no. 1.....Johannes Brahms

Vergebliches Ständchen, op. 84,
no. 4.....Johannes Brahms

Mondnacht, op. 39, no. 5.....Robert Schumann
(1810-1856)

Widmung, op. 25, no. 1.....Robert Schumann

INTERMISSION

Caro nome cheil mío cor, from *Rigoletto*.....Giuseppe Verdi
(1813-1901)

Absence, from *Les Nuits* d'été, op. 7.....Hector Berlioz
(1803-1869)

Lo! Here the Gentle Lark.....Henry Rowley Bishop
(1786-1855)

Beth Ruppe, *flute*

Sin tu amor.....Miguel Sandoval
(1903-1953)

# THE REDEEMER

A SACRED SERVICE OF MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*presents*

# THE REDEEMER

## A SACRED SERVICE OF MUSIC

by

ROBERT CUNDICK

Conducted by

Ralph Woodward

with the

Oratorio Choir

Ronald J Staheli, *director*

A Cappella Choir

Ralph Woodward, *director*

Men's Chorus

Ralph Woodward, *director*

Women's Chorus

Rebecca Wilcox, *director*

and

Philharmonic Orchestra

Ralph G. Laycock, *director*

8:00 p.m.
Friday, March 29, 1984
Saturday, March 30, 1984
de Jong Concert Hall
Harris Fine Arts Center

## *The Work*

*The Redeemer, A Sacred Service of Music,* was commissioned by the Brigham Young University Music Department in September of 1977, and the orchestration was completed in January of 1978.

Based on scriptures selected by Ralph Woodward from the four standard works, it is divided into three sections, which are performed without pause: *The Prophecy,* which deals with various events foretelling the Savior's birth; *The Sacrifice,* which portrays the Savior's ministry, crucifixion, and resurrection; and *The Promise,* which treats events leading to the Second Coming.

The form is unique in that the Invocation and Benediction are conceived as integral parts of the work. The score contains the following performance directive: *This work is intended to be performed from beginning to end without interruption. The Invocation should be unannounced and should be given immediately after the Prelude. In like manner, the Benediction should follow the final chorus.*

## *Soloists*

| | |
|---|---|
| Jesus | Clayne Robinson |
| Mary | Michele Scott |
| Soprano | Rebecca Wilcox |
| Soprano | Mary Jane Guymon |
| Angel | Debbie Benson |
| First Prophet | Michael Wadsworth |
| Second Prophet | Kenneth Shelley |
| Third Prophet | Peter Van deGraaff |

# THE REDEEMER

A Sacred Service of Music

In order to maintain the spiritual continuity of this work,
it is suggested that there be no applause.

Prelude

Invocation

## PART I—THE PROPHECY

I. *First Prophet* (*Baritone*)

Behold, the Lord hath commanded by His angel
That I should come and tell this thing to you,
That I should prophesy these things unto you;
Cry unto this people, repent, and prepare the way of the Lord!
Believe on His name and repent of all your sins
That ye may have a remission of them through His merits.
And the Messiah cometh in the fullness of time,
That He may redeem us, that we may be free forever,
Knowing good from evil to act for ourselves and not be acted upon
Save it be by the punishment of the law at that great and last day.
And now, we should look to the Great Mediator,
And hearken unto His commandments, and be faithful to His words,
And choose eternal life.

—Helaman 14:9,13
2 Nephi 2:26,28

II. *Women's Chorus*

Behold! He shall be born of Mary in Jerusalem, the land of our forefathers.
She, a virgin, a precious, chosen vessel,
Shall be overshadow'd and conceive by the power of the Holy Ghost,
And bring forth a son, yea, even the Son of God.

—Alma 7:10

III. *Mary (Soprano)*

My soul doth magnify the Lord, my spirit hath rejoiced in
God, my Savior;
For He hath regarded the lowly estate of His handmaiden:
For behold, from henceforth all generations shall call me blessed.
For He that is mighty hath done to me great things,
And holy is His name.
For His mercy is on them that fear Him from generation to generation.
He hath shew'd His strength with His arm;
He hath scatter'd the proud in the imagination of their hearts.
He hath put down the mighty from their seats, and exalted
them of low degree.
He hath filled the hungry with good things;
And the rich He hath sent empty away.
He hath holpen His servant Israel, in remembrance of His
boundless mercy;
As He spake to our fathers, to Abraham, and to his seed forever.

—Luke 1:46-55

IV. *Male Chorus*

Because He dwelleth in the flesh,
He shall be called the Son of God,
Thus subjecting the flesh to the will of the Father.
Being the Father and the Son:
The Father, since He was conceived by the power of God;
The Son, because of the flesh.

—Mosiah 15:2,3

V. *Chorus*

How beautiful upon the mountains are the feet of Him
That bringeth good tidings;
Who foundeth peace, who redeemeth His people;
Yea, ev'n the Lord, who has granted salvation unto His people.
The time shall come that the Lord's salvation shall sound to all nations,
kindreds, tongues, and peoples.
Yea, Lord, Thy watchmen shall lift up their voice, and together
shall sing;
They shall see eye to eye,
When the Lord shall bring again Zion.
Break forth into joy!
Ye shall sing together, ye waste places of Jerusalem,
For the Lord shall comfort His people;
For the Lord hath redeemed Jerusalem!
How beautiful upon the mountains are the feet of them
that bringeth good tidings;
Who foundeth peace, who redeemeth His people;
Yea, ev'n the Lord, who has granted salvation.

—Mosiah 15:18,28-30

VI. *Angel (Soprano), Second Prophet (baritone), and Chorus*

I saw the heavens open, and an angel came down and stood before me;
And the angel said unto me:
Behold the Lamb of God, Even the Son of the Eternal Father, Look!
And I looked, and I beheld the Son of God among the children of men;
And I saw many fall at His feet and worship Him.
Look! And behold the condescension of God.
And I looked and I beheld the Redeemer of the world,
Of whom the Father has spoken;
And I beheld the prophet who should prepare the way before Him.
And the Lamb of God went forth and was baptized of him.
And after He was baptized, I saw the heavens open,
And the Holy Ghost come down from heaven and abide upon Him
in the form of a dove.
Behold! And he looked and he beheld the multitudes who were sick
and afflicted.
And they were healed by the power of the Lamb of God.
And he looked and he beheld the Lamb of God,
That He was taken by the people;
Yea, the Son of the everlasting God was judged by the world.
He saw and bears record, Amen.

—1 Nephi 11:21,24,26,27,31-33

## PART II—THE SACRIFICE

VII. *The Savior (bass-baritone)*

Behold, I am Jesus Christ.
My name is given of the Father and there is none other name whereby
all men can be saved.
Wherefore, all men must take upon them my name, which is given
of the Father,
For in that name shall they be called at the last day.
These things are not of men nor of man, but of me;
Wherefore, you shall testify.
Behold, I have given you my gospel that I came into the world to
do the will of my Father,
Because my Father sent me that I might be lifted up upon the cross,
That I might draw all men unto me,
That as I have beeen lifted up by men,
Even so should they be lifted up by the Father,
To stand before me, to be judged of their works.
Now this is the commandment:
Repent, all ye ends of the earth, and come unto me and
be baptized in my name
That ye may be sanctified by the reception of the Holy Ghost;
That ye may stand spotless before me at the last day.
Behold I, Jesus Christ, your Lord and your God and your Redeemer,
By the power of my spirit have I spoken it.
Amen.

—Doctrine and Covenants 18:23,24,34,47
3 Nephi 27:13,14,20

VIII. *Third Prophet* (*baritone*)

And in that day He shall suffer death,
The sun shall be darkened and refuse to give light,
Also the moon and the stars.
And in that day He shall suffer death
There shall be no light upon the face of the land
For the space of three days,
To the time He shall rise again from the dead.
At the time He shall yield up the ghost
There shall be thunderings and lightnings,
And the earth then shall shake and tremble,
And the rocks both above and beneath
Shall be broken up;
They shall be rent in twain.
And behold: there shall be great tempests.
And behold: many mountains laid low,
like unto a valley.
And many valleys shall be lifted up,
And many valleys shall become as mountains.
Many graves then shall yield up their dead.
They will be opened!
Many saints shall appear unto many!

—Helaman 14:20-23,25

IX. *Third Prophet* (*bass-baritone*)

If a man die, shall he live again?
All the days of mine appointed time will I wait,
till my change come.
For I know my Redeemer liveth.
He shall stand at the latter day upon the earth.
And though worms destroy this body
Yet in my flesh shall I see God.
For I know my Redeemer liveth.

—Job 14:14; 19:23-27

X. *Chorus*

The Almighty God gave His only begotten Son.
He suffered temptations, but He gave no heed to them.
Then He was crucified. He died!
He rose again the third day and ascended into heaven,
To sit down on the right hand of the Father.
To reign with almighty power
By the will of the Father,
That all who would believe and be baptized in His name
and endure in faith to the end should be saved!

—Doctrine and Covenants 20:21-25

XI. *Soprano*
*God the Father* (*bass-baritone*)
*The Savior*

And the multitude heard a voice out of heaven,
And it did pierce them to the center,
And it said unto them:
Behold my beloved Son in whom I am well pleased,
In whom I have glorified my name;
Hear ye Him.
And they cast their eyes up toward heaven,
And behold, they saw a man descending out of heaven,
Clothed in a white robe,
And He came down and stood in the midst of them,
And He stretched forth His hand and spake unto them:
Behold I am Jesus Christ of whom the prophets testified
shall come into the world:
I am the Light and the Life of the world.
Arise and come forth unto Me that ye may thrust your hands
into my side,
That ye may feel the prints of nails in my hands and my feet,
That ye may know I am the God of Israel, and of the earth;
Wherefore, you shall testify.
Behold I, Jesus Christ, your Lord and your God and your Redeemer,
by the power of my spirit have I spoken it.
Amen. —3 Nephi 11:3,7,11,14

## PART III—THE PROMISE

XII. *Chorus*

And what is it we shall hope for?
We have hope through the atonement of Christ
And the power of His resurrection,
To be raised unto life eternal.
We shall pray unto the Father with all the energy of our hearts
That we may be filled with His love,
Which He hath bestowed on us who are true followers of our Lord,
Jesus Christ.
That we may become the sons and daughters of God.
That when He shall appear, we shall be like Him;
For we shall see Him as He is!
That we may have this hope,
That we may be purified, even as He is pure, Amen.

—Moroni 7:41,48

XIII. *First Prophet*

Wherefore do the thing which I have told you,
That I have seen that your Lord and your Redeemer should do,
Wherefore for this cause have they been shown me,
That ye might know the gate whereby ye should enter in,
Which is repentance and baptism by water and a remission of your sins
by fire and by the Holy Ghost.

Wherefore, ye must now press forward with steadfastness in Christ,
having a perfect brightness of hope, and a love of God,
And of all men.

—2 Nephi 31:17,20,21

XIV. *Chorus*

Behold, this is the way, and there is none other way
Nor name given under heaven whereby man can be saved in the
Kingdom of God. And now, behold, this is the doctrine of Christ,
And the only and true doctrine of the Father, and of the Son, and of
the Holy Ghost,
Which is one God without end. Amen. —1 Nephi 31:21

XV. *Third Prophet and Chorus*

For as the light of the morning cometh out of the East,
And shineth even unto the West, and covereth the whole earth.
So shall also the coming of the Son of Man be.
Although the days will come that heaven and earth shall pass away;
Yet my words shall not pass away, but all shall be fulfilled.
And whoso treasureth up my words shall not be deceived.
For the Son of Man shall come, and He shall send His Angels before
Him with the great sound of a trumpet, and they shall gather together
the remainder of His elect from the four winds, from one end of
heaven to the other. —Joseph Smith 1:26,35,37

XVI. *The Savior*

Wherefore, I am in your midst, and I am the Good Shepherd,
And the stone of Israel. He that buildeth upon this rock shall not fall.
And the day cometh that you shall hear my voice and see me,
And know that I am.
Watch, therefore, that ye may be ready.

—Doctrine and Covenants 50:41-45

XVII. *Chorus*

He is the root and the offspring of David, and the bright and
morning star.
And the spirit and the bride say, Come.
And let him that heareth say, Come.
And let him that is athirst come.
And whoso will, let him take the water of life freely.
He which testifieth these things saith,
Surely I come quickly. Even so come, Lord Jesus.

—Revelations 22:16,17,20

Benediction

Postlude

# ORATORIO CHOIR

Ronald J Staheli, *director*
James Kasen, *student assistant*
Mark Sheldon, *student assistant*
Robin Hancock, *accompanist*

| *Sopranos* | *Altos* | *Tenors* | *Basses* |
|---|---|---|---|
| Sandy Bradfield | Carolin Benson | Dan Andersen | Grant Andersen |
| Amy Bryson | Katie Anderson | Marcus Arbizu | Chris Ballew |
| Stephanie Buckley | Miriam Blackham | Rick Ashby | David Black |
| Sue Bullock | Katherine Brewer | Michael Austin | Drew Christensen |
| JuVene Farnsworth | Janine Clarke | Wallace Baker | Steve Christensen |
| Beckie Farr | Janet Creed | Paul Broomhead | Robert Corry |
| Sheryl Flake | Shauna Croft | David Christensen | David Doty |
| Lisa Finlayson | Tamyra Dalgleish | Steve Crandall | Shon Flake |
| Wendee Graham | Elizabeth Davis | Maises Denis | Daniel Forster |
| Marcia Hatch | Cindy Duckworth | Steve Detrick | John Gagnon |
| Ruth Henrie | Jeri Ellingson | Cordel Earl | David Harmer |
| Tara Hoffman | Elena Forster | Michael Early | Peter Haws |
| Allison Holley | Tracey Fredman | Brian Embry | Jeff Hinton |
| Julie Holmstead | Aleta Goodman | Jonathan Erbe | Jeffrey Holmstead |
| Emily Hope | Jillayne Hales | Paul Ethington | Andrew Hyatt |
| Jennifer Jarvis | Cheri Hardy | Roger Gilbert | Morgan Jeppson |
| Sheri Johnston | Lisa Harston | Robin Hancock | Brian Johnson |
| Michelle Marchant | Gretchen Hubbert | Clifton Harmon | Sean Lindsay |
| Lisa Marsh | Lori Lauritzen | Roger Johnson | Carlos Lingard |
| Katrina Millet | Patti Limbach | James Kasen | Rourke Mace |
| Beckie Olpin | Michelle Lingren | Mark Knowles | Matthew Maddox |
| Lynnette Owens | Lori Jo Lish | Ken Leetham | David Marsh |
| Pamela Park | Amy Maxfield | Aaron Mackley | Brett Massengale |
| Carla Pratt | Susan McClellan | Robert Mayo | Wayne McCandless |
| Allison Prestwich | Hally Nelson | William McDaniel | David McGuire |
| Lisa Pullen | Ruth Packard | Dan Montez | Matthew Montague |
| Mary Reeve | Jeanette Pearson | Michael Nelson | Lee Pierce |
| Margo Robison | Lorri Perrine | Edward Nielson | Christopher Read |
| Kristina Ross | Debbie Phair | Andrew Olsen | Paul Seare |
| Anne Rundlett | Pamela Pierson | Randall Peterson | Mark Sheldon |
| Lori Smurthwaite | Vanesa Read | Curtis Rindlisbacher | Ken Shelley |
| Dianne Sorensen | Esther Robertson | Doug Robison | Robert Simmons |
| Lynette Toronto | Jody Ross | Scott Scoville | Wesley Spencer |
| Jean Turner | Lori Smith | David Sheen | Vaughn Stephenson |
| Krista Lee Wright | Karyn Snell | Matthew Thomas | John Swallow |
| | Cynthia Sorenson | Tim Wadham | Destin Swartz |
| | Diana Thompson | | Pierre Tromeur |
| | Leslee Tolman | | Douglas Ward |
| | Alice Warner | | David Warner |
| | | | Larry Whipple |
| | | | Benjamin Williams |
| | | | Robert Williams |

# A CAPPELLA CHOIR

Ralph Woodward, *director*
Sandefur Schmidt, *graduate assistant*
Brady Allred, *student assistant*

*Soprano I*

Cynthia Gibson
Carol Ann Goodwin
Mary Jane Guymon
Leslie Mauldin
Michelle Scott
Jolynne Tanner
Debra Thueson
Michelle Underwood

*Soprano II*

Lila Burrie
Hilary Dalton
Karen Fox
Kath Jensen
Pennie Peterson
Yvette Ward
Glenna Weaver
Chris Webster
Jennifer Williams

*Alto I*

Lisa Christensen
Sherrie Hale
Maura Janton
Anna Mooy
Barbara Peterson
Sandefur Schmidt
Kristin Smyth
Mindy Williams

*Alto II*

Terri McKay
Laura Mosher
Gina Pack
Jennifer Parker
Lori Lynn Pincock
Alison Westenskow
Cindy Young

*Tenor I*

Mark Ammons
Mike Belnap
Steve Bement
Brent Braithwaite
John Maddox
Jim Murphy
Gale Skousen

*Tenor II*

Brady Allred
Steve Everett
Doug Lowder
Gary Miner
Dan Perkins
Warren Prince
Dennis Todd
Richard Woolley

*Bass I*

Glenn Blatter
Shawn Dallon
Paul Johnson
Jim Knudson
Darren Major
Dallas Peterson

*Bass II*

Boyd Craig
Vince Greer
Phil Griffin
Glen Houghtaling
Rick Pyper
Richard Read
Mike Wadsworth
Peter Van deGraaff

## MEN'S CHORUS

Ralph Woodward, *director*
Sandefur Schmidt, *graduate assistant*
Elan McMahan, *accompanist*

| *Tenor I* | *Tenor II* | *Bass I* | *Bass II* |
|---|---|---|---|
| James M. Cash | Christoper Clarke | Matthew Carmack | John Beaman |
| Russell Cottam | Jeffrey M. Hovenier | Nathan Cummings | Mark A. Call |
| Richard Grapes | Stephen Oldham | Marcus Detlor | Jared Hinde |
| Kevin McDaniel | Douglas Padilla | Don Holman | David B. Monson |
| Todd Nielson | Mike Rapier | Eric D. Huntsman | Kelly Morganson |
| Douglas W. Savage | Joe Wegescheide | James D. Lynch | Rick Olson |
| Benjamin Wood | Dwight Western | Dennis Morganson | Keith Reber |
| | | Thomas R. Newman | Glen T. Weaver |
| | | Rich Rogers | |

## WOMEN'S CHORUS

Rebecca Wilcox, *director*
Robin Hancock, *accompanist*

| *Soprano I* | *Soprano II* | *Alto I* | *Alto II* |
|---|---|---|---|
| Jennifer Barton | Anneli Allman | Cathy Chamberlain | Shannon Borg |
| Marianne Broomhead | Annette Apostol | Jill Clark | Carrie Christensen |
| Amy Busby | Lori Behunin | Tina Ellsworth | Caroline Christy |
| Ruth Christensen | Jackie Bliss | Lora Falahi-Kharghani | Leann Clark |
| Dian Coates | Nilufer Cicin | Jennifer Gibson | Patricia Clark |
| Jana Dewey | Gina Crum | Michelle Harmon | Hanneke deGroot |
| Julie Duncan | Michelle Dike | Becky Harrison | Jenny Hale |
| Leteicia Follett | Ann Fuller | Claudia Manaton | Alece Hebdon |
| Margaret Gingerich | DeAnn Haroldsen | Karen Motter | Darlene Hellewell |
| Susan Green | Beverly Heiner | Sandra Petersen | Heidi Jeanfreau |
| Lori Haas | Shauna Hyde | Suzanne Pool | Julie Johnston |
| Alice Hall | Lynette Isaacson | Rita Randall | Heather Muhlstein |
| Julie Johnson | Julie Jacobs | Susan Riley | Lori Munson |
| Shauna Kenner | Carie Juchau | Anna-Lisa Schmad | Jann Murdock |
| Beth Klohr | Tamara Layton | Janice Smith | Shalynn Murphy |
| Amy Marlowe | Karen Monson | Rinda Taylor | Cindy Paine |
| Annette McCallum | Leslie Nakagawa | Tracy Turek | Laura Sill |
| Patrece McMullin | Sandy Nielson | Carol Walton | Amy Stitt |
| Diane Richards | Lorraine Patterson | Linda Young | |
| Renae Roberts | Rozann Riches | | |
| Kimberly Stewart | Saundra Stirling | | |
| Lynn Sthreahl | Carolyn Wells | | |
| Charlene Tanner | Valary White | | |
| Carole Wilkinson | Wendy Wilson | | |
| Carey Willis | | | |
| Tanya Young | | | |

## PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

*Violin I*
Lynette Oliphant, *concertmaster*
Mark Taylor, *asst. concertmaster*
Janet Anderson
Blair Bateman
Ann Crossland
Karen Hales
Emily Oldham
Jeff Olpin
Suzanne Ostler
Jim Waite
Polly Walker

*Violin II*
Carolyn Holm, *principal*
Karen Paris, *asst. principal*
George Angerbauer
Mary Ann Bennion
Stephanie Brown
Dana Chapman
Kim Dodson
Meredith Rollins
Brad Walker
Lee Webb
Lisa Wilson

*Viola*
Nancy Call, *principal*
Tracy Maughan, *asst. principal*
Debbie Ball
Mary Cannon
Jim Dixon
Helen McCurdy
Jim Quist

*Cello*
Julie Bennett, *principal*
Curtis Davis, *asst. principal*
Marcie Bennion
Marianne Broomhead
Ruth Clay
Jim Hardy
Pauline Oliphant
Monika Rothsborough
Stuart Strauss
Elizabeth Wilcox

*Bass*
David Marsden
Darwin Dobson

*Piccolo*
Brady Allred

*Flute*
Beth Ruppe
Joe Ahern
Brady Allred

*Oboe*
Barbara Rex
Brian Madsen

*Clarinet*
Alan Portzline
Michele Stark
Jacquie Parry

*Bassoon*
Brian Peterson
Cathy Chamberlain
Steven Bennett

*Horn*
Philip Bonney
Suann Christensen
Belinda Pratt
Dee Dee Erickson
Mike Korosak

*Trumpet*
Robert Petereson
Evan Bateman
Shaun Heaton

*Trombone*
Mike Earl
Mark Ammons

*Bass Trombone*
LaMont Lee

*Tuba*
Kevin Dennison

*Harp*
Janet Bensing

*Timpani & Percussion*
John Chamberlain
Craig Timothy
Mary Shambaugh

## STAGING

R. Murray Fagan ..... Technical Director and Lighting Designer
Eric Fielding, USA ..... Set Designer
Janet Swensen ..... Costume Designer

## ACKNOWLEDGMENTS

Some of the costumes used in this presentation are furnished through a grant from ZCMI. Brigham Young University expresses its sincere gratitude for this generous gift.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MINDY MOODY, *piano*

Student of Robert Smith

CAROL SUE GLASSETT, *viola*

Student of David Dalton

in

JOINT STUDENT RECITAL

6:00 p.m.
Friday, March 30, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasia in C Minor, BWV 919.....Johann Sebastian Bach
(1685-1750)

Rondo in D Major, K.485.....Wolfgang Amadeus Mozart
(1756-1791)

Miss Moody

Five Old French Dances.....Marin Marais
(1656-1728)

L'Agréable
La Provençale
La Musette
La Matelotte
Le Basque

Miss Glassett

INTERMISSION

Hungarian Rhapsody No. 3.....Franz Liszt
(1811-1886)

Miss Moody

Vocalise, op. 34, no. 14.....Sergey Rakhmaninov--Davis
(1873-1943)

Miss Glassett

Two Preludes (1951).....Kent Wheeler Kennan
(1913- )

Miss Moody

Rhapsody.....Tibor Serly
(1901-1978)

Miss Glassett

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JACQUELINE BENNETT, *piano*

Student of Robert Smith

in

SOPHOMORE RECITAL

8:00 p.m.
Friday, March 30, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in E Minor, BWV 914.....Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, Hob. XVI/52.....Joseph Haydn
(1732-1809)

Allegro
Adagio
Presto

INTERMISSION

Sonata in B-flat Minor, op. 35.....Frédéric Chopin
(1810-1849)

Grave
Scherzo
Lento
Presto

Sonatine.....Maurice Ravel
(1875-1937)

Modéré
Mouvement de menuet
Animé

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Andante and Scherzo.....Louis Ganne

Rebecca Butcher, *flute*
Marilyn White, *piano*

Elegy.....Gabriel Fauré
(1895-1924)

Monica Rosborough, *cello*
Greg Enke, *piano*

Sonata in F Major.....Benedetto Marcello
(1686-1739)

Largo
Allegro
Largo
Presto

Scott Bergeson, *trombone*
Suzannah Graff, *piano*

Prelude, op. 11.....Alexander Skryabin
(1872-1915)

Prelude, op. 23 no. 4.....Sergey Rakhmaninov
(1873-1943)

Laura Pratt, *piano*

Violin Concerto in C Major, op. 48.....Dmity Kabalevsky
(1904- )

Allegro molto e con brio
Andantino catabile
Vivace giocoso

Polly Walker, *violin*
Jai Ming Chen, *piano*

Tuesday, April 3, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# SYMPHONIC BAND

# AND

# BUY TROMBONE CHOIR

Daniel F. Bachelder, *conductor*

8:00 p.m.
Tuesday, April 3, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata.....Daniel Speer--Miller
(1637-1707)

Vorspiel, Act III, from *Die Meistersinger*.....Richard Wagner--Ostrander
(1813-1883)

Rakoczy March.....Hector Berlioz--Lotzenhiser
(1803-1869)

Trombone Choir

Alleluia, from *Exsultate, jubilate*, K.165.....Wolfgang Amadeus Mozart--Barnes
(1756-1791)

Masque.....W. Francis McBeth
(1933- )

INTERMISSION

Proud Heritage.....William P. Latham
(1917- )

English Suite.....Clare Grundman
(1913- )

The Oak and the Ash
Barb'ra Allen
The Girl I Left behind Me
The British Grenadiers

Emperata Overture.....Claude T. Smith
(1932- )

Faces of Kum Be Yah.....John P. Zdechlik
(1923- )

## SYMPHONIC BAND

*Oboe*

Maryl Suggs

*Flutes*

Carol Peacock
Rebekah Butcher
Jennilyn Call
Marilee McGettigan
Stacey Rubink
Karen Stone
Kelly Gilchrist
Elisa Whimpey
Ann Greenall
Michelle Madsen
Margaret Pohlsander

*Clarinets*

Mike Mann
Bill Lee
Lance Bassett
Linda Evans
Linda Baum
Terri Madsen
John Mendenhall
Michelle Carson
Jim King

*Bass Clarinets*

Fred Bootz
Denee Loosli

*Saxophones*

Kellie O'Dea
Julia Van Derwerken
Jeff Negas
Brian Attleck

*Cornets*

Tracy Lynn Stefl
Matthew Harding
Paul Abbott
Peter Vance
Stanton Macfarlane
Timmothy Lyons
Brent Osborn
Jeffery Armstrong
Shane Jensen

*Trumpets*

Steven Kelly
Lois Connell
Daryl Thurber

*Horns*

Dee Dee Erickson, *principal*
Donna Matlock, *co-principal*
Terrianne Knight
Rob Safsten
Mike Early

*Trombones*

Scott Bergeson
Joel Temple
Martha Brown
Sandi Lott
Greg Thomas
Dave Downer
David Wallis
Mark Flesher
Steven Kingsolver

*Euphoniums*

Eric Zahwalen
Carolyn Maughan
Jay Hanson
Elizabeth Tree
Michael Robison
Jena Lynn Maaz

*Tubas*

Danny Turnblom
Murray Taylor
Mark Flesher
Colin Austin

*Percussion*

Loren Howe
John Ekins
Sherry Ferguson
Shari Southworth

*Timpani*

James Cochran

## BYU TROMBONE CHOIR

Mike Earl
Steve Kamilos
Mark Ammons
Mike Bennett
Eric Christensen
Bryce Meecham
Jay Hansen
Scott Bergeson
Joel Temple
Martha Brown
David Beckstead, *bass bone*
Lamont Lee, *bass bone*
Murray Taylor, *bass bone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JULIE BENNETT, *cello*

Student of Julie Zumsteg

Assisted by:
Melissa Walch, *piano*

in

JUNIOR RECITAL

8:00 p.m.
Tuesday, April 3, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite No. 2 in D Minor, BWV 1008.....Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Menuet 1
Menuet 2
Gigue

Adagio and Allegro, op. 70.....Robert Schumann
(1810-1856)

Sonata for Cello and Piano, op. 40.....Dmitry Shostakovich
(1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MIKE BELNAP, *tenor*

Student of Robert Downs

Assisted by:
Robin J. Hancock, *piano*

in

SENIOR RECITAL

6:00 p.m.
Wednesday, April 4, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I Love and I Must, Z.382.....Henry Purcell
(1659-1695)

Music for a While, Z.583.....Henry Purcell

Love Has Eyes.....Henry Rowley Bishop
(1786-1855)

Widmung, op. 25, no. 1.....Robert Schumann
(1810-1856)

Adelaide, op. 46.....Ludwig van Beethoven
(1770-1827)

Zueignung, op. 10, no. 1.....Richard Strauss
(1864-1949)

Il mio tesoro intanto, from *Don Giovanni*, K.527.....Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Aurore, op. 39, no. 1.....Gabriel Fauré
(1845-1924)

Nell, op. 18, no. 1.....Gabriel Fauré

Après un rêve, op. 7, no. 1.....Gabriel Fauré

Chinese Mother Goose Rhymes.....Bainbridge Crist
(1883-1969)

I. Lady Bug
II. Baby Is Sleeping
III. What the Old Cow Said
IV. The Mouse
V. Of What Use Is a Girl?
VI. Pat a Cake
VII. The Old Woman

Ol' Jim.....Clara Edwards
(1887-1974)

Sea Moods.....Mildred Lund Tyson
(1901- )

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

BRADY R. ALLRED, *flute*

Student of Susan Goodfellow

DANIEL R. PERKINS, *piano*

Student of Paul Pollei

Assisted by:

Steve Alder, *flute*

in

JOINT RECITAL

8:00 p.m.
Wednesday, April 4, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Banjo.....Louis Moreau Gottschalk--Morross
(1829-1869)

Sonata in D Minor, K. 213, L. 108.....Domenico Scarlatti
(1685-1757)

Andante

Sonata in C Minor, K. 129, L. 460.....Domenico Scarlatti

Allegro

Schafe können sicher weiden, from
Cantata BWV 208.....Johann Sebastian Bach--Howe
(1685-1750)

Concerto in D Minor for Two Flutes
and Piano.....Franz Doppler
(1821-1883)

Mr. Allred, *flute* and Mr. Alder, *flute*

INTERMISSION

Sicilienne et burlesque, op. 23.....Alfredo Casella
(1883-1947)

Fantaisie in F Minor, op. 49.....Frédéric Chopin
(1810-1849)

Sonata No. 2 for Flute and Piano.....Alec Wilder
(1907- )

Allegretto
Adagio ma non tanto
Scherzando
Molto cantabile

Danse russe, from *Petrouchka*.....Igor Stravinsky
(1882-1971)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# SYMPHONY ORCHESTRA

David Dalton, *conductor*

8:00 p.m.
Wednesday, April 4, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture, from *The Merry Wives of Windsor*.....Otto Nicolai
(1810-1849)

Sinfonia Concertante in E-flat Major, K.A.9.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Andantino con variazioni

Darrel Stubbs, *oboe* Glenn Williams, *bassoon*
David Randall, *clarinet* Gaylen Hatton, *horn*

INTERMISSION

Blue Danube Waltz, op. 314.....Johann Strauss
(1825-1899)

Suite from *The Golden Age*.....Dmitri Shostakovitch
(1906-1975)

Introduction: Allegro non troppo
Adagio
Polka: Allegretto
Dance: Allegro

# SYMPHONY ORCHESTRA

## David Dalton, *music director*

*Violin I*

LesLee Ann Catmull, *concertmaster*
Melanee Billings
Charlene Call
Randy Cribbs
Sheila Gill
Rosemary Kimball
John Mitton
Melissa Onken
Becky Porter

*Violin II*

Marjorie Miner, *principal*
Janet Andrews
Penny Hullinger
Helene Kepas
Monica Larsen
Steven Moore
Nathan Parker
Sandra Rex
Jeanette Reyes
Tamara Whiting

*Violas*

Mike Ure, *principal*
April Brown
Deborah Browning
Maria Dinsdale
Elizabeth Stout
Daunell Zeller

*Cellos*

Marc Giullian, *principal*
Mark Asplund
Ruth Bean
Jennifer Goodfellow
Leslie Kohlhase
John Liechty
Alicia Milne
Deana Thornock
Lisa Webb

*Bass*

Kay Larsen, *principal*
Gwen Faris
Darwin Dobson
David Marsden

*Flutes*

Miriam Jennings
Sharon Aldous
Lisa Eppich (piccolo)

*Oboes*

Karen Gardner
Caren Harris

*Clarinets*

Neil Hoyt
Larry Smith
Susan Gill (bass clarinet)

*Bassoons*

David Belt
Michelle Klaphaak

*Saxophone*

Mark Sheldon

*Horns*

Terry Slade
Steve Burton
Vince Greer
Marni Asplund

*Trumpets*

Mike Nield
Alan Buss
Dennis Pratt

*Trombones*

Jay Hanson
Martha Brown
David Beckstead

*Baritone*

William Sneed

*Timpani*

James Cochran

*Percussion*

Jon Chamberlain
Craig Timothy

*Harp*

Marni Bell

*Harmonium*

Alan Giambattista

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

SUSANNA GRAFF, *piano*

Student of Paul Pollei

Assisted by:

Scott Bergeson, *trombone*

in

FRESHMAN RECITAL

7:00 p.m.
Thursday, April 5, 1984
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Sonata No. 61 in D Major, Hob. XVI/51.....Joseph Haydn
(1732-1809)

Andante
Presto

Sonata in F Major.....Benedetto Marcello--Ostrander
(1686-1739)

Scott Bergeson, *trombone*

French Suite No. 3 in B Minor, BWV 814.....Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Anglaise
Menuet
Trio
Gigue

Sonata.....Barney Childs
(1926- )

Recitative

Scott Bergeson, *trombone*

Nocturne in G Major, op. 37, no. 2.....Frédéric Chopin
(1810-1849)

Etude No. 1 in E Major, op. 72.....Moritz Moszkowski
(1854-1925)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

POLLY S. WALKER, *violin*

Student of Barbara Williams

Assisted by:
Jai Ming Chen, *piano*

in

SENIOR RECITAL

8:00 p.m.
Thursday, April 5, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Praeludium and Allegro.....Fritz Kreisler
(1875-1962)

Sonata No. 2 in A Minor, BWV 1003.....Johann Sebastian Bach
(1685-1750)

Andante
Allegro

Violin Sonata in F Major, "Spring,"
op. 24.....Ludwig van Beethoven
(1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

INTERMISSION

Violin Concerto in C Major, op. 48.....Dmitry Borisovich Kabalevsky
(1904- )

Allegro molto e con brio
Andantino cantabile
Vivace giocoso

Scherzo-Tarantella, op. 16.....Henryk Wieniawski
(1835-1880)

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

LISA BOWEN, *flute*

Student of Ted Wight

Assisted by:

Marshall Davies, *piano*
Flute Ensemble

| | |
|---|---|
| Joseph Ahern | Vivian Harmer |
| Sharon Aldon | Glenda Jones |
| Shannon Cooper | Marie Massey |
| Yvonne Farnsworth | Carol Peacock |

in

STUDENT RECITAL

6:00 p.m.
Friday, April 6, 1984
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Sonata for Flute in E-flat Major,
BWV 1031.....Johann Sebastian Bach
(1685-1750)

Allegro moderato
Siciliano
Allegro

Rêverie.....André Caplet
(1878-1925)

Étude No. 5, op. 10.....Frédéric Chopin
(1810-1849)

Mr. Davies, *piano*

Undine, Sonata for Flute, op. 167.....Carl Reinecke
(1824-1910)

Allegro
Intermezzo: Allegretto vivace
Più lento quasi andante
Andante tranquillo
Finale: Allegro molto

Brandenburg Concerto No. 3 in G Major,
BWV 1048.....Johann Sebastian Bach--Goff

Allegro

Sonata for Flute and Piano.....Francis Poulenc
(1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

# BRIGHAM YOUNG UNIVERSITY

## A CAPPELLA CHOIR

## ALUMNI CONCERT

Ralph Woodward, *director*

8:00 p.m.
Friday, April 6, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Theme: For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads. (Doctrine and Covenants 25:12).....Robert Cundick (1926- )

Festival Magnificat.....Daniel Pinkham (1923- )

James Kasen, *organ*
Bob Peterson, *trumpet*
Shawn Heaton, *trumpet*
Mike Earl, *trombone*
Steve Kamilos, *trombone*

When David Heard That Absolom Was Slain.....Thomas Tomkins (1572- )

Os justi meditabitur sapientiam.....Anton Bruchner (1824-1896)

The mouth of the righteous speaketh wisdom,
and his tongue talketh of judgment.
The law of his God is in his heart;
none of his steps shall slide.

Psalm 37: 30-31

The Peaceable Kingdom.....Randall Thompson (1899- )

Have ye not heard?
Ye shall have a song

Combined Choirs

Singet dem Herrn ein neues Lied, BWV 225.....Johann Sebastian Bach (1685-1750)

Sing unto God a new song!
The assembly of the righteous shall greatly exalt Him;
Israel shall rejoice in Him that made him.
The sons of Zion shall celebrate His glorious majesty;
They shall give glory to His name with dancing,
with trumpets and harp.

Warren (Chip) Prince and Julie Bennett, *continuo*

1983-84 choir

INTERMISSION

Tenebrae factae sunt from *Four Motets for a Time of Penitence*.....Francis Poulen
(1899-1963)

Darkness fell upon the earth
when Jesus was crucified,
and about the ninth hour, crying out with a loud voice,
Jesus exclaimed:
"My God, my God, wherefore hast Thou forsaken me?"
Thus saying, He bowed His head.
Then exclaiming, Jesus cried with a loud voice, saying:
"Father, into Thy hands I commend my spirit!"
Thus saying, he bowed down His head, gave up His spirit,
and He died.

Psalms.....Merrill Bradshaw
(1929- )

Behold, this is the way from *The Redeemer*.....Robert Cundick

Gloria.....Dominick Argento
(1927- )

Chip Prince, *piano*

1983-84 choir

O Lord God.....Paul Tschesnokov
(1877-1944)

Ain't got time to die.....Spiritual, arr. Robert Shaw

Scott Seamons, baritone

Class of 1974

Come, Come, Ye Saints.....arr. by J. Spencer Cornwall

Abide with me, tis eventide.....arr. by Crawford Gates

Theme.....Robert Cundick

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

STEVEN ERICKSON, *piano*

Student of Robert Smith

in

FRESHMAN RECITAL

8:00 p.m.
Friday, April 6, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in C-sharp Major,
BWV 847.....Johann Sebastian Bach
(1685-1750)

Sonata in C Major, op. 2, no. 3.....Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

INTERMISSION

Ballade in G Minor, op. 23.....Frédéric Chopin
(1810-1849)

Barcarolle in F-sharp Major, op. 60.....Frédéric Chopin

Piano Variations.....Aaron Copland
(1900- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

NANCY CALL, *viola*

Student of David Dalton

Assisted by:

Mary Cannon, *viola*
Robin Hancock, *piano*
Alan Giambattista, *piano*

in

STUDENT RECITAL

8:00 p.m.
Friday, April 6, 1984
Douglas Driggs Auditorium
N. Eldon Tanner Building

PROGRAM

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051.....Johann Sebastian Bach (1685-1750)

Allegro maestoso
Adagio ma non tanto
Allegro

Miss Cannon, *viola*
Mr. Giambattista, *piano*

Sonata for Viola and Piano, op. 15.....Paul Juon (1872-1940)

Moderato--Pochissimo meno mosso
Adagio assai e molto cantabile--Poco più mosso
Allegro moderato--Poco meno mosso

INTERMISSION

Suite Hebraïque for Viola and Piano.....Ernest Bloch (1880-1959)

Rhapsodie
Processional
Affirmation

Suite, op. 13.....Paul Creston (1906- )

Prelude
Caprice
Air
Tarantella

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

CAROL ANN GOODWIN, *soprano*

Student of Margaret Woodward

Assisted by:

Brady Allred, *conductor, flute, and piano*
Dan Perkins, *piano*
Mark Taylor, *violin*
Jim Waite, *violin*
Janet Anderson, *violin*
Suzanne Ostler, *violin*
Nancy Call, *viola*
Jim Dixon, *viola*
Julie Bennett, *cello*
Ruth Clay, *cello*
Barbara Rex, *oboe*
Vera Loveless, *oboe*
Suanne Christensen, *horn*
Philip Bonney, *horn*
Malcolm Litchfield, *organ*

in

SENIOR RECITAL

4:30 p.m.
Saturday, April 7, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Exsultate, jubilate, K. 165.....Wolfgang Amadeus Mozart
(1756-1791)

II

Süsser Freund du blickest, op. 42, no. 6.....Robert Schumann
(1810-1856)

Frühlingsglaube, D. 686.....Franz Schubert
(1797-1828)

Ständchen, op. 106, no. 1.....Johannes Brahms
(1833-1897)

INTERMISSION

III

Caro nome, from *Rigoletto*.....Giuseppe Verdi
(1813-1901)

IV

Notre amour, op. 23, no. 2.....Gabriel Fauré
(1895-1924)

Oh! quand je dors, S. 282, no. 1.....Franz Liszt
(1811-1886)

Fleur jetée, op. 39, no. 2.....Gabriel Fauré

V

A Word to the Wise for Soprano, Flute,
and Piano.....Brady Allred
(1961- )

When I Was One and Twenty
Troubles
I Would Be True
Private Graveyard
Politeness

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# CHAMBER ORCHESTRA

Ralph G. Laycock, *director*

in

# BON VOYAGE

Pre-Tour Concert

8:00 p.m.
Friday, April 20, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Symphony No. 38 in D Major, K. 504.....Wolfgang Amadeus Mozart
(1756-1791)

Adagio--Allegro

Concerto Grosso for String Orchestra.....Vittorio Giannini
(1903-1966)

Allegro

Lynette Oliphant, *violin* Nancy Call, *viola*
Jeff Olpin, *violin* Ruth Clay, *cello*

Sinfonia Concertante, K. 297b
(Anhang C14.01).....Wolfgang Amadeus Mozart

Andantino con variationi--Allegro

Barbara Rex, *oboe* Philip Bonney, *horn*
Jenifer Girard, *clarinet* Brian Peterson, *bassoon*

Peter and the Wolf, op. 67.....Sergey Prokofiev
(1891-1953)

Cathy Chamberlain, *narrator*

INTERMISSION

Appalachian Spring (Ballet for Martha).....Aaron Copland
(1900- )

Soirées musicales, after Rossini.....Benjamin Britten
(1913-1976)

March
Canzonetta
Tirolese
Bolero
Tarantella

Tonight's program is a sampling of the repertoire the Chamber Orchestra will be performing during our imminent Far East Concert Tour. Leaving next Monday morning, we will have two days in Hong Kong for rehearsal, sight-seeing, and possible informal concerts. Then, in China, sponsored by the All China Youth Federation, we will perform seven formal concerts in Peking, Nanking, and Shanghai, with informal appearances at music conservatories and elsewhere during our fourteen days on the mainland. In Taiwan, sponsored by the Pacific Cultural Foundation, we will present four formal concerts and such other informal ones as our hosts may arrange during our seven day visit.

The tour leadership includes Mr. and Mrs. Anthony (Tony) Ferguson, Dr. and Mrs. Ralph G. Laycock, and Dr. and Mrs. Glenn R. Williams. Special guests include Presiding Bishop and Mrs. Victor L. Brown, escorted by Dean and Mrs. James A. Mason of the College of Fine Arts and Communications.

## CHAMBER ORCHESTRA

Ralph G. Laycock, *director*
Glenn R. Williams, *assistant director*

*Flute and Piccolo*

David Kern

*Oboe*

Barbara Rex
Vera Loveless

*Clarinet*

Jenifer Girard

*Bassoon*

Brian Peterson
Cathy Chamberlain

*Horn*

Philip Bonney
Suann Christensen

*Trumpet*

Evan Bateman
Mike Earl

*Trombone*

Mike Earl

*Timpani and Percussion*

John Chamberlain
Cathy Chamberlain
Vera Loveless
James Waite

*Violin*

Janet Anderson
Da'Nell Geddes
Karen Hales
Andrea Hudson
Karen Jonsson
Lynette Oliphant
Jeff Olpin
Laurie Olsen
Shauna Smith
Mark Taylor
James Waite

*Viola*

Nancy Call
Mary Cannon
Tracy Maughan
James Quist

*Violoncello*

Julie Bennett
Ruth Clay
Curtis Davis

*Contrabass*

Ben Heaton
Merrit Andrus

*Narrator*

Cathy Chamberlain

*Piano*

Suann Christensen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

# UNITED STATES AIR FORCE BAND

# OF THE

# GOLDEN GATE

Captain Lowell E. Graham, *commander/conductor*
CMSgt Larry Swartz, *superintendent*

8:00 p.m.
Saturday, May 5, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Festival Variations.....Claude T. Smith

The Free Lance March.....John Philip Sousa--Goldman
(1854-1932)

The Three Solitaires Polka.....Victor Herbert
(1859-1924)

SRA Bob Connolly, *cornet*
AIC Bob Boman, *cornet*
AIC Steve Russo, *cornet*

Isolde's Liebestod.....Richard Wagner--Lake
(1813-1883)

Symphonic Songs.....Robert R. Bennett
(1894- )

INTERMISSION

Black Horse Troop March.....John Philip Sousa

How Do You Keep the Music Playing.....Michel Legrand--Bergman
(1932- )

Dionne Warwick Medley.....Msgt Fred Bauer

Galaxy Combo

SSgt Janice Love, *voice*

Thunder of Imperial Names.....Jerry Goldsmith--Davis
(1929- )

Battle Hymn of the Republic.....William Steffe--Nestico
(fl. 1850)

# UNITED STATES AIR FORCE BAND OF THE GOLDEN GATE

Captain Lowell E. Graham, *commander/conductor*
CMSst Larry Swartz, *superintendent*

*Flute/Piccolo*

SRA Deborah Dise (Glendora, CA)
AIC Marion Umgelter (Milwaukee, WI)

*Oboe*

Sgt Eric Brewster (Bellevue, WA)

*Bassoon*

AIC Thomas Chaparas (Phildelphia, PA)

*E-flat Clarinet*

SSgt Ken Cruce (San Pablo, CA)

*Clarinet*

SSgt Janice Johnson (Phoenix, NY)
SSgt Jim Luedde (San Francisco, CA)
Sgt Charles Conner (Ashville, NC)
AIC Sandra La Rochelle (Lancaster, PA)
AIC Raphael Sanders (Honolulu, HI)

*Bass Clarinet*

SSgt Don Hughes (Valley Forge, PA)

*Saxophone*

MSgt Larry Lawrence (East Moline, IL)
SSgt Ken Lempka (Laporte, CO)
AIC Dean Bias (Concord, CA)
AIC Sheila Goody (Santa Cruz, CA)

*Cornet*

SSgt Ron Carr (Chicago, IL)
AIC Bob Boman (Duluth, MN)
AIC Bob Connolly (Tempe, AZ)
AIC Steven Russo (West Babylon, NY)

*Trumpet*

SSgt Mike McKay (Sacramento, CA)
Sgt Jon Yates (Begelow, MO)

*French Horn*

SMSgt Tim Compton (Chattanooga, TN)
SRA Sonja Crenshaw (Hodges, SC)
AIC Greg Kingsley (Bancroft, MI)
AIC Kathy Storrings (Phoenix, NY)
AMN Jon Hawkins (Smithton, IL)

*Trombone*

MSgt Jerry Ward (Red Bluff, CA)
Sgt Ed Bengtson (State College, PA)
SRA John Cornacchione (Bel Aire, MD)
AIC Terry Viano (Joliet, IL)

*Euphonium*

SSgt Timothy Collins (Garden City, MI)

*Electric/String Bass*

SSgt Joseph Irwin (Columbus, OH)

*Percussion*

SRA Ken French (Pomona, CA)
AIC Ken Berger (Chicago, IL)
AIC Fred Brunz (Fort Worth, TX)

*Keyboards/Announcer*

MSgt Fred Bauer (Milford, OH)

*Vocalists*

SSgt Shelby Johnson (Jackson, MI)
SSgt Janice Love (Highpoint, NC)

*Audio Technician*

SSgt Bob Gibson (Smyrna, TN)

# BRIGHAM YOUNG UNIVERSITY
# COLLEGE OF FINE ARTS AND COMMUNICATIONS

## Department of Music

*Presents*

STEVE CALL, *tuba*

Assisted by:
Ricklin Nobis, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, May 10, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Air and Bourrée.....Johann Sebastian Bach--Bell
(1685-1750)

O Isis and Osiris.....Wolfgang Amadeus Mozart--Morris
(1756-1791)

Sonata in G Major.....Benedetto Marcello
(1686-1739)

Suite for Unaccompanied Tuba.....Walter Hartley
(1927- )

- Intrada
- Valse
- Air
- Gallop

Beelzebub (1893).....A. Catozzi

INTERMISSION

Breath and Sounds for Tuba and Tape.....Beatrice Witkin
(1916- )

Suite No. 1 for Tuba and Piano (Effie Suite).....Alec Wilder
(1907-1980)

- Effie Takes a Dancing Lesson
- Effie Sings a Lullaby
- Effie Goes Folk Dancing
- Effie Chases a Monkey
- Effie Falls in Love
- Effie Joins the Carnival

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

DEBORAH E. BENSON, *soprano*

Student of Margaret Woodward

Assisted by:

Katharine Abbott, *soprano*
Dan Perkins, *piano*

in

SENIOR RECITAL

8:00 p.m.
Tuesday, May 15, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Oh Had I Jubd's Lyre, from *Joshua*.....George Frideric Handel
(1685-1756)

Piangero, from *Giulio Cesare in Egitto*.....George Frideric Handel

Vagodendo, from *Serse*.....George Frideric Handel

Come scoglio, from *Cosí fan tutte*.....Wolfgang Amadeus Mozart
(1756-1791)

O Frühlingsabenddämmerung, op. 71, no. 3.....Johannes Brahms
(1833-1897)

Vergebliches Ständchen, op. 84, no. 4.....Johannes Brahms

Der Nussbaum, op. 25, no. 3.....Robert Schumann
(1810-1856)

Verborgenheit, from *Mörilee Lieder*.....Hugo Wolf
(1860-1903)

INTERMISSION

Reverie.....Reynaldo Hahn
(1875-1947)

L'Heure exquises.....Reynaldo Hahn

De puis le jour, from *Louise*.....Gustave Charpentier
(1860-1956)

Duett: Le Jasmin, from *Lakmé*.....Léo Delibes
(1836-1891)

A Swan, op. 25, no. 2.....Edvard Grieg
(1843-1907)

Thou Wood.....Edvard Grieg

Good Morning, op. 21, no. 2.....Edvard Grieg

Steal Me, from *Old Maid and the Thief*.....Gian Carlo Menotti
(1911- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MARIE ROWAN HYER, *mezzo-soprano*

Student of Ralph Woodward

Assisted by:
Chip Prince, *piano*

in

SENIOR RECITAL

6:00 p.m.
Thursday, May 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Bringt her dem Herren, SWV 283, from
*Kleine geistliche Konzerte*, op. 8.....Heinrich Schütz
(1585-1672)

Buss und Reu, from *St. Matthew Passion*.....Johann Sebastian Bach
(1685-1750)

Frauenliebe und -leben, op. 42.....Robert Schumann
(1810-1856)

Seit ich ihn gesehen
Er, der herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

INTERMISSION

Connais-tu le pays, from *Mignon*.....Ambroise Thomas
(1811-1896)

Lia's Recitative and Aria, from
*L'Enfant prodigue*.....Claude Debussy
(1862-1918)

Dreams.....Charles Edward Ives
(1874-1954)

Mirage.....Charles Edward Ives

The Cage.....Charles Edward Ives

Poor Richard: A Cycle of Songs to
Texts by Benjamin Franklin.....Ross Lee Finney
(1906- )

Epitaph
Wedlock, as Old Men Note
Epitaph on a Talkative Old Maid

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CHIP PRINCE, *piano*

Student of Robert Smith

in

STUDENT RECITAL

8:00 p.m.
Friday, May 18, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor, BWV 807.....Johann Sebastian Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Sonata in A Minor, op. 42 (D. 845).....Franz Schubert
(1797-1828)

Moderato
Andante poco moto
Scherzo: Allegro vivace
Rondo: Allegro vivace

INTERMISSION

Three Dorian Preludes (1984).....Robert Millett
(1946- )

Grave
Adagio pastorale
Allegro con fuoco

Four Preludes, op. 37 (1903).....Alexander Skryabin
(1872-1915)

Mesto
Maestoso, fiero
Andante
Irato impestuoso

Sonata No. 2 for Piano (1936).....Paul Hindemith
(1895-1963)

Mässig schnell
Lebhaft
Sehr langsam--Rondo: Bewegt--Langsam

*The George Gershwin Songbook* (1932).....George Gershwin
(1898-1937)

Swanee
Liza
My One and Only
Oh, Lady Be Good
I Got Rhythm

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MARY JANE GUYMON, *soprano*

Student of Margaret Woodward

Assisted by:

Daniel Perkins, *piano*
Christopher L. Guymon, *organ and harpsichord*
Jay Atwater, *oboe*
Lorinda Atwater, *flute*
Bob Englund, *cello*

in

SENIOR RECITAL

8:00 p.m.
Saturday, May 19, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Gerechter Gott, ach, rechnest du,
from Cantata BWV 89.....Johann Sebastian Bach
(1685-1750)

Ich nehme mein Leiden mit Freunden auf
mich, from Cantata BWV 75.....Johann Sebastian Bach

Christopher L. Guymon, *organ*
Jay Atwater, *oboe*
Bob Englund, *cello*

Schäfe können sicher weiden, from
Cantata BWV 208.....Johann Sebastian Bach

Christopher L. Guymon, *harpsichord*
Lorinda Atwater, *flute*
Bob Englund, *cello*

II

Chanson d'amour, op. 27, no. 1.....Gabriel Fauré
(1845-1924)

Aimons-nous.....Camille Saint-Saëns
(1835-1921)

Le bonheur est chose légère.....Camille Saint-Saëns

Chevaux de bois, from *Ariettes, paysages
belges et aguarelles*.....Claude Debussy
(1862-1918)

Daniel Perkins, *piano*

III

La Capinera.....Julius Benedict
(1804-1885)

Daniel Perkins, *piano*
Lorinda Atwater, *flute*

INTERMISSION

IV

Colección de tonadillas escritas en estilo antiguo.....Enrique Granados (1867-1916)

Callejeo
El tra la la y el punteado
El mirar de la maja
El majo discreto

Daniel Perkins, *piano*

Six Elizabethan Songs.....Dominick Argento (1927- )

Spring
Winter
Dirge
Diaphenia

Daniel Perkins, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

OLGA GARDNER, *soprano*

MARGARET GARDNER, *cello*

Student of Julie Zumsteg

Assisted by:

Ronald Staheli, *piano*
Robin Hancock, *piano*

in

JOINT RECITAL

5:30 p.m.
Monday, May 21, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Seufzer, Tranen, Kummer, Not, from
Cantata BWV 21.....Johann Sebastian Bach
(1685-1750)

Ich nehme mein Leiden, from Cantata
BWV 75.....Johann Sebastian Bach

Sonata No. 1, op. 38.....Johannes Brahms
(1833-1897)

Allegro non troppo
Allegretto quasi minuetto
Allegro

Mr. Hancock, *piano*

Chanson triste.....Henri Duparc
(1848-1933)

Mandoline.....Claude Debussy
(1862-1918)

Depuis le jour, from *Louise*.....Gustave Charpentier
(1860-1956)

Dr. Staheli, *piano*

Sonate in F Major.....Claude Debussy

Prologue
Serenade et finale

Mr. Hancock, *piano*

Dormir a un negrito.....Xavier Montsalvatge
(1912- )

Nana.....Manuel de Falla
(1876-1946)

Tu pupila es azul.....Joaquin Turina
(1882-1949)

La Maja dolorosa.....Enrioue Granados
(1867-1916)

Dr. Staheli, *piano*

Capriccio (1946).....Lukas Foss
(1922- )

Mr. Hancock, *piano*

Willow Song, from *Ballad of Baby Doe*.....Douglas Moore
(1893- )

i carry your heart.....John Duke

The Mountains Are Dancing.....John Duke

Dr. Staheli, *piano*

Oh, Cease Thy Singing, Maiden Fair,
op. 4.....Sergey Rakhmaninov
(1873-1943)

In the Silence of the Secret Night,
op. 4.....Sergey Rakhmaninov

Dr. Staheli, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CLAYTON WILLIAMS, *piano*

Student of Robert Smith

in

JUNIOR RECITAL

6:00 p.m.
Thursday, May 24, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 5 in G Major, BWV 829.....Johann Sebastian Bach
(1685-1750)

Sonata No. 21 in C Major, op. 53
(Waldstein).....Ludwig van Beethoven
(1770-1827)

Allegro con brio
Introduzione
Rondo

INTERMISSION

Two Mazurkas, op. 25.....Alexander Skryabin
(1872-1915)

No. 5 in C-sharp Minor: Agitato
No. 6 in F-sharp Major: Allegretto

Alborada del Gracioso, from *Miroirs*
(1904-5).....Maurice Ravel
(1875-1937)

Sonata No. 3 in A Minor, op. 28.....Sergey Prokofiev
(1891-1953)

Allegro tempestoso
Moderato
Allegro tempestoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ELIZABETH A. RUPPE, *flute*

Student of Ted Wight

Assisted by:

Elizabeth Thomasson, *piano*
Marilyn Rudolph, *soprano*

in

GRADUATE RECITAL

8:00 p.m.
Thursday, May 24, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3, op. 2.....Benedetto Marcello
(1686-1739)

Adagio
Allegro--Adagio
Allegro

Sonata for Flute, op. 94.....Sergey Prokofiev
(1891-1953)

Andantino
Scherzo: Allegretto scherzando
Andante
Allegro con brio

INTERMISSION

Der Hirt auf dem Felsen, D.965.....Franz Schubert
(1797-1828)

Mrs. Rudolph, *soprano*

Le Merle noir (1951).....Olivier Messiaen
(1908- )

Sixième solo de concert, op. 82.....Jules A. Demersseman
(1833-1866)

Maestoso marziale--Chanson napolitaine--
Final saltarelle

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

STEPHANIE BUCKLEY, *soprano*
Student of Olga Gardner and Ronald J. Staheli

and

MARK SHELDON, *bass*
Student of Ray Arbizu and Clayne Robison

Assisted by:
Ronald J. Staheli, *piano*

in

JOINT STUDENT RECITAL

8:00 p.m.
Friday, June 8, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Una donna a quindici anni, from
*Così fan tutte*.....Wolfgang Amadeus Mozart
(1756-1791)

Quando m'en vo soletta, from
*La bohème*.....Giacomo Puccini
(1858-1924)

Miss Buckley, *soprano*

In diesen heilgen Hallen, from
*Die Zauberflöte*.....Wolfgang Amadeus Mozart

O du mein holder Abend stern,
from *Tannhäuser*.....Richard Wagner
(1813-1883)

Mr. Sheldon, *bass*

O del mio amato ben.....Stefano Donaudy
(1879-1925)

Adele's Laughing Song, from
*Die Fledermaus*.....Johann Strauss
(1825-1899)

Miss Buckley, *soprano*

Il lacerato spirito.....Giuseppe Verdi
(1813-1901)

Mr. Sheldon, *bass*

Si tu le veux, op. 7.....Charles Koechlin
(1867-1950)

Oh! quand je dors, S. 282/1.....Franz Lizst
(1811-1886)

Miss Buckley, *soprano*

As I Lay in the Early Sun.....Gerald Finzi
(1901-1956)

Since We Loved.....Gerald Finzi

Green Finch and Linnet Bird,
from *Sweeney Todd*.....Stephen Sondheim
(1930- )

Miss Buckley, *soprano*

Soliloquy, from *Carousel*.....Richard Rodgers
(1902-1979)

Mr. Sheldon, *bass*

Too Many Mornings, from *Follies*..... Stephen Sondheim

Miss Buckley, *soprano* Mr. Sheldon, *bass*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JUDY FLETCHER, *violin*

Student of Barbara Williams

Assisted by:
Jane Galloway, *piano*

in

PREPARATORY RECITAL

4:00 p.m.
Saturday, June 9, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in G Minor, op. 26.....Max Bruch
(1838-1920)

Vorspiel: Allegro moderato
Adagio
Finale: Allegro energico

Partita No. 3,
BWV 1006.....Johann Sebastian Bach
(1685-1750)

Preludio
Loure
Gavotte en rondeau
Menuet I
Menuet II
Bourrée
Giga

Baal Shem (Three Pictures for Chassidic Life).....Ernest Bloch
(1880-1959)

Vidui (Contrition)
Nigun (Improvisation)
Simchas Torah (Rejoicing)

Polonaise de concert, op. 4.....Henry Wieniawski
(1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MARSHALL DAVIES, *piano*

Student of Paul C. Pollei

in

STUDENT RECITAL

8:00 p.m.
Saturday, June 9, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Rondo, op. 59.....Dmitry Borisovich Kabalevsky
(1904- )

Sonata in D Major, op. 28.....Ludwig van Beethoven
(1770-1827)

Allegro
Andante
Scherzo: Allegro vivace
Allegro ma non troppo

INTERMISSION

Four Duettos, BWV 802-805.....Johann Sebastian Bach
(1685-1750)

E Minor
F Major
G Major
A Minor

Valses nobles et sentimentales.....Maurice Ravel
(1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

SUE CAMPBELL, *organ*

Student of Parley Belnap

in

JUNIOR RECITAL

6:00 p.m.
Wednesday, June 13, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata and Fugue in D Minor,
BWV 565.....Johann Sebastian Bach
(1685-1750)

Schübler Chorales, BWV 645-650.....Johann Sebastian Bach

Wachet auf, ruft uns die Stimme
Wo soll ich fliehen hin
Wer nur den lieben Gott lässt walten
Meine Seele erhebet den Herren
Ach bleib' bei uns, Herr Jesu Christ
Kommst du nun, Jesu, vom Himmel herunter

Partita on "St. Anne".....Paul Manz
(1919- )

Theme
Adagio
Canon
Presto
Pastorale
Fugue--Finale

Two American Folk Hymns Dale Wood
(1934- )

Wondrous Love
Pisgah

Melodia, op. 59, no. 11.....Max Reger
(1873-1916)

Fifth Symphony, op. 42, no. 5.....Charles-Marie Widor
(1844-1937)

Toccata

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

GRETCHEN HUBBERT, *piano*

Student of Paul C. Pollei

in

JUNIOR RECITAL

8:00 p.m.
Friday, June 15, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Barcarolle in F-sharp Major, op. 60.....Frédéric Chopin
(1810-1849)

Partita No. 6 in E Minor.....Johann Sebastian Bach
(1685-1750)

Toccata
Allemande
Corrente
Air
Sarabande
Tempo di gavotte
Gigue

Sonata-Fantasy, op. 19.....Alexander Skryabin
(1872-1915)

Andante
Presto

INTERMISSION

Sonata in B-flat Major, op. posthumous
(D. 960).....Franz Schubert
(1797-1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro, ma non troppo

THE UNIVERSITY MUSIC THEATRE PRESENTS

# PATIENCE

and

An Evening Serenade

June 15, 16, 19, 20
8:00 p.m.
Northwest Patio
Harris Fine Arts Center

PROGRAM

I. Chamber Music — June 15, 16

*Cantabile* for Violin and Guitar.....Niccoló Paganini
(1782-1840)

Sonatina No. 4 in G Major.....Niccoló Paganini

Cantabile pacificamente
Quasi allegro

Carolyn Holm, *violin* William E. May, *guitar*

Chamber Music — June 19, 20

Quintet in A Major, K. 581.....W. A. Mozart
(1756-1791)

Menuetto
Allegretto con Variazioni

At this point in the program, the audience is kindly requested to turn their chairs to face the west.

II. Overture to *The Secret Marriage*.....Domenico Cimarosa
(1749-1801)

III. A Shakespeare Suite from *Richard III*.....William Walton
(1902-1983)

Fanfare
Music Play
With Drums and Colours
The Princes in the Tower
I Would I Knew Thy Heart
Trumpets Sound

BYU SPRING SYMPHONY

David Dalton, *conductor*

*First Violins*

Suzanne Ostler, *concertmaster*
Dan Shumway
LesleeAnn Catmull
Melissa Onken
Becky Porter

*Second Violins*

Bret Parker
Lillian Nehring
Mark Woodbury
Steven Brackenbury

*Violas*

Deborah Browning
Jill Whisenant
April Brown

*Cellos*

Lisa Harline
David Woodbury
Rebecca Hansen
Monika Rosborough

*Contrabass*

Susan Alexander

*Flutes*

Yvonne Farnsworth
Carol Peacock

*Oboes*

Karen Gardner
Caren Harris

*Clarinets*

Michelle Stark
Cindy Payne

*Bassoons*

Stephen Bennett

*Horns*

Linda Knupp
Belinda Pratt

*Trumpets*

Dennis Pratt
David Fullmer

*Trombones*

Steve Kamilos
Mike Bennett

*Percussion*

LaDon Linde

# PATIENCE

Book by W.S. Gilbert
Music by Arthur Sullivan

## The Cast
(in order of appearance)

| | Friday, Tuesday | Saturday, Wednesday |
|---|---|---|
| Rapturous Maidens | | |
| Lady Angela | Martha Diaz | Carla Pratt |
| Lady Ella | Jean Simons | Becky Olpin |
| Lady Saphir | Lorraine Radeke | Marcia Hatch |
| Lady Jane | Andrea Evans | Cynthia Sorensen |
| Patience, | | |
| A Dairy Maid | Rowena Greenwood | Cheri Hardy |
| Officers of the Dragoon Guards | | |
| Colonel Calverly | John Hansen | John Hansen |
| Major Murgatroyd | David Fisher | David Fisher |
| Lieut. Duke of Dunstable | James Moore | Dan Montez |
| Reginald Bunthorne, | | |
| A Fleshly Poet | Barry Bounous | David Warner |
| Archibald Grosvenor, | | |
| An Idyllic Poet | Jon Linford | Jon Linford |
| Mr. Bunthorne's solicitor | Lucinda Gardner | Lucinda Gardner |

Chorus:

| Rapturous Maidens | Dragoon Guards |
|---|---|
| Amy Bryson | Ryan Anderson |
| Carolyn Cook | Joel Baldwin |
| Martha Diaz | Barry Bounous |
| Andrea Evans | John Gagnon |
| Virginia Fulton | Francisco Guajardo |
| Rowena Greenwood | Jim Hanson |
| Lucinda Gardner | Brian Johnson |
| Cheri Hardy | Joe McDaniel |
| Marcia Hatch | Dan Montez |
| Claudia Manaton | James Moore |
| Becky Olpin | David Warner |
| Carla Pratt | |
| Cathy Quackenbush | |
| Lorraine Radeke | |
| Jean Simons | |
| Cynthia Sorensen | |
| Alice Warner | |

## Director's Note

Gilbert and Sullivan have their normal fun with human foibles but here they specifically chide us for our propensity for aesthetic, psychological, theological and philosophical faddishness.

Although as always they point at the excesses of their own late 19th Century Britain, still we in late 20th Century Mormondom can squirm a bit.

## Technical Staff

Stage Director and Producer. . . . . .Clayne Robison
Musical Director and Conductor . . . . . .David Dalton
Assoc. Musical Director, Chorus Master and Coach . . . . . .Robin J. Hancock
Constume Designer and Costumer . . . . . .Dorothy Dell
Lighting Design and Technical Supervision. . . . . .Claire Crane
Publicity Design and Execution . . . . . .Paul Deurden

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

KAREN JENSEN, *piano*

Student of Irene Weiss Peery

in

SENIOR RECITAL

8:00 p.m.
Saturday, June 16, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Italian Concerto in F Major, BWV 971.....Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Sonata in F Major, K. 332.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegro assai

Ballade in G Minor, op. 118, no. 3.....Johannes Brahms
(1833-1897)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

WAKAKO HAYASAKA, *flute*

Student of Elizabeth Ruppe

Assisted by:

Marshall Davies, *piano*

in

STUDENT RECITAL

6:00 p.m.
Wednesday, June 20, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite in C Minor, BWV 1011.....Johann Sebastian Bach
(1685-1750)

Preludio
Fuga
Sarabande
Gigue
Double

Fantaisie pastorale hongroise, op. 26.....Franz Doppler
(1821-1883)

INTERMISSION

Etude in G-flat Major, op. 10, no. 5.....Frédéric Chopin
(1810-1844)

Syrinx (1913).....Claude Debussy
(1862-1918)

Haru no umi (The Sea in Spring).....Michio Miyagi
(1894-1956)

Sonata for Flute and Piano.....Francis Poulenc
(1899-1963)

Allegro melinconico
Cantilena
Presto giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

BETH W. SMITH, *piano*

Student of Robert Smith

in

GRADUATE RECITAL

6:00 p.m.
Thursday, June 21, 1984
E-400
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasia in C Minor, BWV 906.....Johann Sebastian Bach
(1685-1750)

Variations on a Minuet
by Duport, K. 573.....Wolfgang Amadeus Mozart
(1756-1791)

Enfantines (1923).....Ernest Bloch
(1880-1959)

Lullaby
The Joyous Party
With Mother
Elves
Joyous March
Melody
Pastorale
Rainy Day
Teasing
Dream

Mazurka in A Minor, op. 17, no. 4.....Frédéric Chopin
(1810-1849)

Etude No. 2 (Composséés pour la
Méthode de Moscheles et Fétis), B. 130.....Frédéric Chopin

Nocturne in C-sharp Minor, B. 49.....Frédéric Chopin

INTERMISSION

Problems of the Adult Learner and Some Solutions

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

KATRINA A. MILLET, *soprano*

Student of Brandt Curtis

*and*

ALAN PORTZLINE, *clarinet*

Student of David Randall

Assisted by:

Emilia Mele, *piano*
Alice H. Christensen, *piano*
Ricky Loynd, *piano*
Ara Norwood, *guitar*
Diana Thompson, *piano*

in

STUDENT RECITAL

8:00 p.m.
Tuesday, July 3, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Praise Ye the Lord.....Charles LaMar Barrus
(1935- )

Miss Mele, *piano*

The Lord's Prayer.....Albert Hay Malotte
(1895-1964)

Rejoice Greatly, O Daughter of Zion,
from *Messiah*.....George Frideric Handel
(1685-1759)

Mrs. Christensen, *piano*

* * * * *

Concerto for Oboe.....Alessandro Marcello
(1684-1750)

Adagio

Miss Thompson, *piano*

* * * * *

Verborgenheit, Mö 12.....Hugo Wolf
(1860-1903)

Ich liebe dich.....Edvard Grieg
(1843-1907)

Miss Mele, *piano*

* * * * *

Phantasiestücke, op. 73.....Robert Schumann
(1810-1856)

Mr. Loynd, *piano*

* * * * *

O Don fatale, from *Don Carlo*.....Giuseppe Verdi
(1813-1901)

Serenata Gitana.....Miguel Sandoval
(1903-1953)

Miss Mele, *piano*
Mr. Norwood, *guitar*

* * * * *

Improvisation on a Martial Theme.....Paul Harvey
(1935- )

* * * * *

God Bless America.....Irving Berlin
(1888- )

You'll Never Walk Alone, from *Carousel*.....Richard Rodgers
(1902-1979)

Mrs. Christensen, *piano*

Without a Song.....Vincent Youmans
(1898-1946)

Miss Mele, *piano*

* * * * *

It Ain't Necessarily So .....George Gershwin--Harvey
(1898-1937)

Summertime .....George Gershwin--Harvey

* * * * *

Summertime, from *Porgy and Bess*.....George Gershwin

I Got Rhythm, from *Girl Crazy*.....George Gershwin

I Could Have Danced All Night,
from *My Fair Lady*.....Frederick Loewe
(1904- )

Show Me, from *My Fair Lady*.....Frederick Loewe

The Sound of Music, from
*The Sound of Music*.....Richard Rodgers

Climb Every Mountain, from
*The Sound of Music*.....Richard Rodgers

Miss Mele, *piano*
Mrs. Christensen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

RICHARD HAMMARSTROM, *saxophone*
Student of Ray Smith

Assisted by:
Richard Olson, *piano*

in

SENIOR RECITAL

8:00 p.m.
Tuesday, July 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in G Minor .....George Frideric Handel
(1685-1759)

Grave
Allegro
Sarabande
Allegro

Aria pour saxophone alto et piano.....Eugène Bozza
(1905- )

Sonata for Solo Tenor Saxophone.....Arlen L. Card
(1961- )

Martial
Distant
Frantic

Sonata for B-flat Tenor Saxophone
and Piano.....Leon Stein
(1910- )

Allegro vivace
Adagio
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CRISTY A. ROBISON

Student of David Randall

Assisted by:
David Christensen, *piano*

in

SENIOR RECITAL

8:00 p.m.
Thursday, July 19, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata..... Johann Baptist Vanhal
(1739-1813)

Allegro moderato
Adagio cantabile
Rondo allegretto

Rhapsody for Clarinet.....Willson Osborne
(1906- )

Immer kleiner (Always Smaller).....Adolph Schreiner
(1934- )

INTERMISSION

Clarinet Concerto No. 1, op. 26.....Louis Spohr
(1784-1859)

Adagio--Allegro
Adagio
Rondo: Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

GALEN P. DARROUGH

Assisted by
James Kasen, *piano*
Ronald J. Staheli, *piano*

in

GRADUATE CHORAL RECITAL

8:00 p.m.
Thursday, August 2, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Il bianco e dolce cigno.....Jacob Arcadelt
(1514-1562)

O beatum et sacrosanctum diem.....Peter Philips
(1560-1628)

Sei, Lieber Tag Wilkommen.....Johann Michael Bach
(1648-1694)

Entflieh mit mir, op. 41, no. 2.....Felix Mendelssohn
(1809-1847)

Früzeitiger Frühling, op. 59, no. 2.....Felix Mendelssohn

Die Nachtigall, op. 59, no. 4.....Felix Mendelssohn

CHAMBER CHOIR

Sicut Cervus.....Giovanni Pierluigi da Palestrina
(1526-1594)

Ubi caritas.....Maurice Duruflé
(1902- )

The Road Not Taken.....Randall Thompson
(1899- )

Of Crows and Clusters.....Norman Dello Joio
(1913- )

UNIVERSITY CHORALE

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

MICHELE SCOTT, *soprano*
ANDREA EVANS, *mezzo-soprano*
JAMES MOORE, *tenor*
JON LINFORD, *baritone*

Assisted by:
Elizabeth Moore, *piano*

in

JOINT RECITAL

6:00 p.m.
Friday, August 3, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Missa da Requiem.....Giuseppe Verdi
(1813-1901)

Domine Jesu

Reverenza, from *Falstaff* .....Giuseppe Verdi
Mrs. Evans, Mr. Linford

When I Think upon the Maidens.....Michael Head
(1900-1977)

Mr. Moore

Viens, Mallika, from *Lakmé*.....Léo Delibes
(1836-1891)

Mrs. Scott, Mrs. Evans

O mio Fernando, from *La Favorita*.....Gaetano Donizetti
(1797-1848)

Mrs. Evans

Dio, che nell' alma infondere,
from *Don Carlo* .....Giuseppe Verdi
Mr. Moore, Mr. Linford

INTERMISSION

Un di felice, from *La Traviata*.....Giuseppe Verdi
Mrs. Scott, Mr. Moore

Credo in un dio, from *Otello*.....Giuseppe Verdi
Mr. Linford

Sequidilla, from *Carmen*.....Georges Bizet
(1838-1875)

Mrs. Evans, Mr. Moore

Steal Me, Sweet Thief, from
*The Old Maid and the Thief*.....Gian Carlo Menotti
(1911- )

Mrs. Scott

I'll See You Again, from *Bitter Sweet*..... Noël Coward
(1899-1973)

Mrs. Scott, Mr. Linford

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

KAREN LARSEN VANFLEET, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

8:00 p.m.
Friday, August 3, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in G Major, BWV 916.....Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro e presto

Sonata No. 27 in E Minor, op. 90.....Ludwig van Beethoven
(1770-1827)

Mit Lebhaftigkeit und durchaus
mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar
vorzutragen

INTERMISSION

Intermezzo.....Francis Poulenc
(1899-1963)

Jeux d'eau.....Maurice Ravel
(1875-1937)

El Albaicin, from *Iberia*.....Isaac Albeniz
(1860-1909)

Capriccio No. 2.....Arthur Shepherd
(1880-1958)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

SUSAN ARMSTRONG SCHOFIELD, *piano*

Student of Mona Smith

in

SENIOR RECITAL

5:00 p.m.
Saturday, August 11, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Italian Concerto in F Major, BWV 971.....Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Sonata in A Major, op. 120, D. 664.....Franz Schubert
(1797-1828)

Allegro moderato
Andante
Allegro

INTERMISSION

Phantasiestücke, op. 12.....Robert Schumann
(1810-1856)

Des Abends
Grillen

Sonatine.....Maurice Ravel
(1875-1937)

Modéré
Mouvement de menuet
Animé

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

COREY SANDERS, *voice*

Student of Brandt Curtis

Assisted by:
Dan Perkins, *piano*

in

SENIOR RECITAL

8:00 p.m.
Saturday, August 11, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Love Quickly Is Pall'd, Z. 632,
from *Timon of Athens*.....Henry Purcell
(1659-1695)

Se nel ben.....Alessandro Stradella
(1644-1682)

Deh, più a me non v'ascondete.....Giovanni Bononcini
(1670-1747)

Every Valley Shall Be Exalted,
from *Messiah*..... George Frideric Handel
(1685-1759)

II

Der Neugierige, from *Die schöne Müllerin*.....Franz Schubert
(1797-1828)

Schöne Wiege meiner Leiden, op. 24,
no. 5.....Robert Schumann
(1810-1856)

Wie Melodien zieht es mir, op. 105,
no. 1.....Johannes Brahms
(1833-1897)

Zueignung, op. 10, no. 1.....Richard Strauss
(1864-1949)

III

Una furtiva lagrima, from *L'elisir d'amore*....Gaetano Donizetti
(1797-1848)

IV

Les morts, op. 17, no. 1.....Ernest Chausson
(1855-1899)

Romance.....Claude Debussy
(1862-1918)

Nell, op. 18, no. 1.....Gabriel Fauré
(1845-1924)

Trois jours de vendange.....Reynaldo Hahn
(1875-1947)

V

At the River, no. 101.....Charles E. Ives
(1874-1954)

The Crucifixion, from *Hermit Songs*,
op. 29.....Samuel Barber
(1910-1981)

Loveliest of Trees.....John Woods Duke
(1899- )

O Lovely World.....Ernest Charles
(1895- )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

ELIZABETH A. RUPPE

Student of Ted Wight

Assisted by:

Elizabeth Thomasson, *piano*
Kristie Clements, *flute*
Lysa Rytting, *harp*

in

SOLO RECITAL

6:00 p.m.
Tuesday, August 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonate pour flûte et harpe.....Jean-Michel Damase
(1928- )

Allegro moderato
Andante con moto

Fantaisie..... Gabriel Fauré--Bennett
(1845-1924)

*Carmen* fantaisie.....Georges Bizet--Borne
(1838-1875)

INTERMISSION

Minuet and Dance of the
Blessed Spirits, from *Orpheus*.....Christoph Willibald Gluck
(1714-1787)

Sonatina for Flute and Piano.....Eldin Burton
Allegretto giocoso (1923- )
Andantino sognando
Allegro giocoso: quasi fandango

Hungarian Fantasy for Two Flutes.....Franz Doppler
(1821-1883)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CHIEKO MORIMOTO, *piano*

Student of Douglas Humpherys

in

SENIOR RECITAL

8:00 p.m.
Tuesday, August 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major, K. 576 ..... Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

Sonata in A Major, op. 120.....Franz Schubert
(1797-1828)

Allegro moderato
Andante
Allegro

INTERMISSION

Prelude in G Major, op. 32, no. 5.....Sergey Rakhmaninov
(1873-1943)

Prelude in G-sharp Minor, op. 32, no. 12 .....Sergey Rakhmaninov

Moment Musical in B-flat Minor,
op. 16, no. 1.....Sergey Rakhmaninov

Toccata, from *Trois pièces*.....Francis Poulenc
(1899-1963)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

LARA LAMBERT, *piano*

Student of Marlene Bachelder

in

PREPARATORY RECITAL

4:00 p.m.
Saturday, August 25, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude in C Minor, BWV 934 .....Johann Sebastian Bach
(1685-1750)

Prelude in D Minor, BWV 935 .....Johann Sebastian Bach

Sonata in C Major, Hob. XVI/35.....Franz Joseph Haydn
(1732-1809)

Allegro con brio
Adagio
Allegro

INTERMISSION

Album for the Young, op. 68.....Robert Schumann
(1810-1856)

Roundelay
The Horseman

Concerto No. 3 (Youth).....Dmitri Kabalevsky
(1904- )

Allegro molto

Marlene Bachelder, *second piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

CAROLYN TORONTO, *piano*

Student of Marlene Bachelder

in

PREPARATORY RECITAL

7:00 p.m.
Saturday, August 25, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in C Minor, BWV 847,
*WTC I* ..... Johann Sebastian Bach
(1685-1750)

Concerto in B-flat Major, K. 238.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperato

Marlene Bachelder, *second piano*

INTERMISSION

Prelude No. 10, op. 23.....Sergey Rakhmaninov
(1873-1943)

Largo

Prelude No. 9, op. 11.....Alexander Skryabin
(1872-1915)

Andante

Prelude No. 18, op. 11.....Alexander Skryabin

Allegro agitato

Toccata.....Aram Khachaturian
(1903-1978)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

*Presents*

JEFFREY M. NIELSEN, *piano*

Student of Marlene Bachelder

in

PREPARATORY RECITAL

8:00 p.m.
Saturday, August 25, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in B Major,
BWV 868, *WTC* I.....Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in C Minor,
BWV 847, *WTC* I.....Johann Sebastian Bach

Sonata in C Minor, op. 10, no. 1.....Ludwig van Beethoven
(1770-1827)

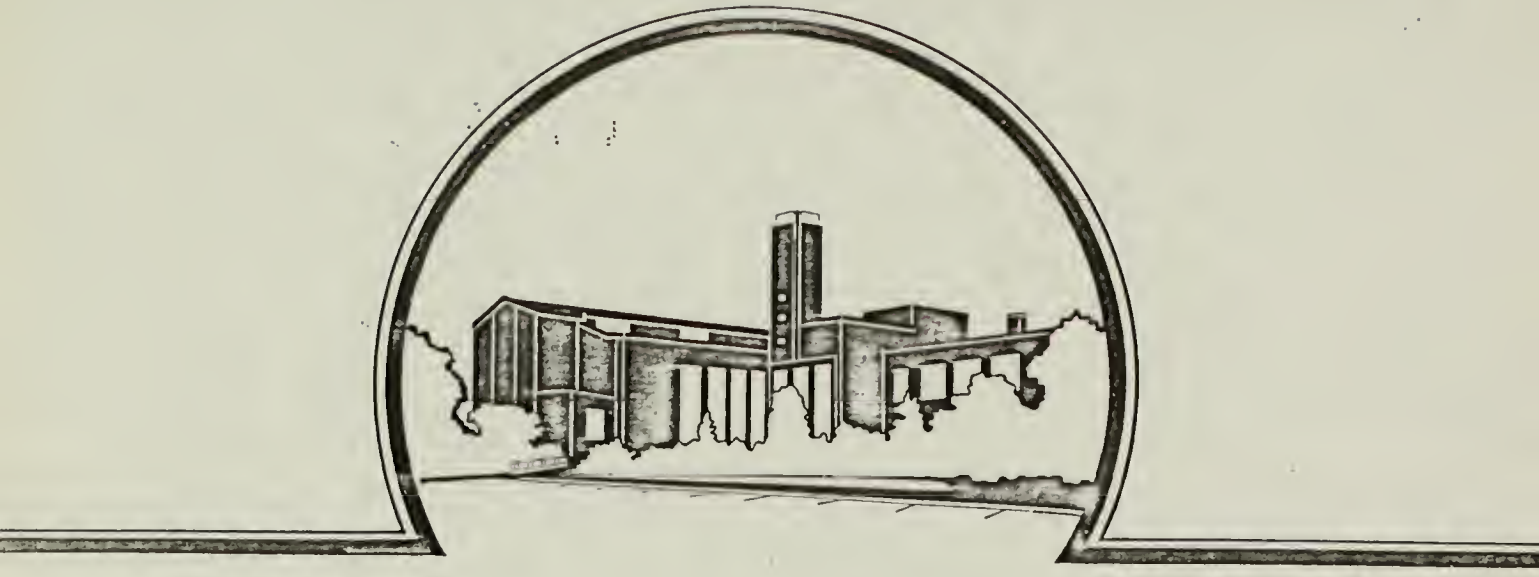
Allegro molto e con brio
Adagio molto
Finale: Prestissimo

INTERMISSION

Impromptu in E-flat Major,
op. 90, no. 2.....Franz Schubert
(1797-1828)

Nocturne in E Minor, op. 72, no. 1.....Frédéric Chopin
(1810-1849)

Piano Concerto No. 2 in F Major,
op. 102.....Dmitry Shostakovitch
(1906-1975)



THE COLLEGE OF RELIGIOUS EDUCATION

AND

THE DEPARTMENT OF MUSIC

*presents*

# THE JSB ORGAN RECITAL SERIES

PROGRAM

JULIE FARMER

Tuesday, November 29, 1983

In Dulci Jubilo.....Dietrich Buxtehude

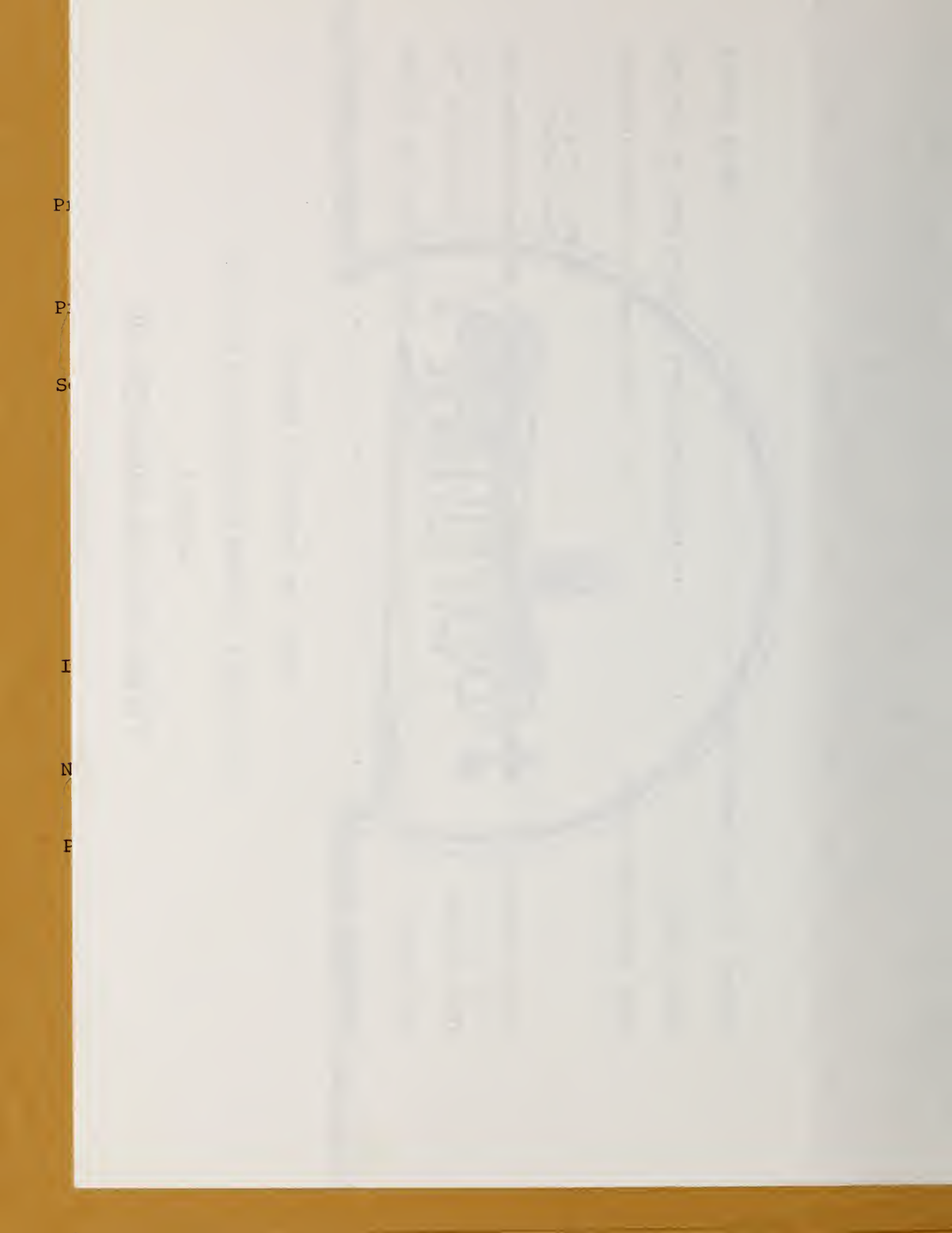
Quelle est cette odeur agreable.....Paul Manz

The First Noel.....Wilbur Held

Two Meditations for Christmas.....Gilbert Martin

Cradle Song
In Dulci Jubilo

Liebster Jesu, wir sind hier.....Johann Sebastian Bach

Fantasy on "God Rest Ye Merry Gentlemen".....Joyce Jones

Silent Night.....Franz Gruber--Roy M. Darley